

JANUARY 1966

The Quarterly Journal

OF THE LIBRARY OF CONGRESS



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Volume 23

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Number 1

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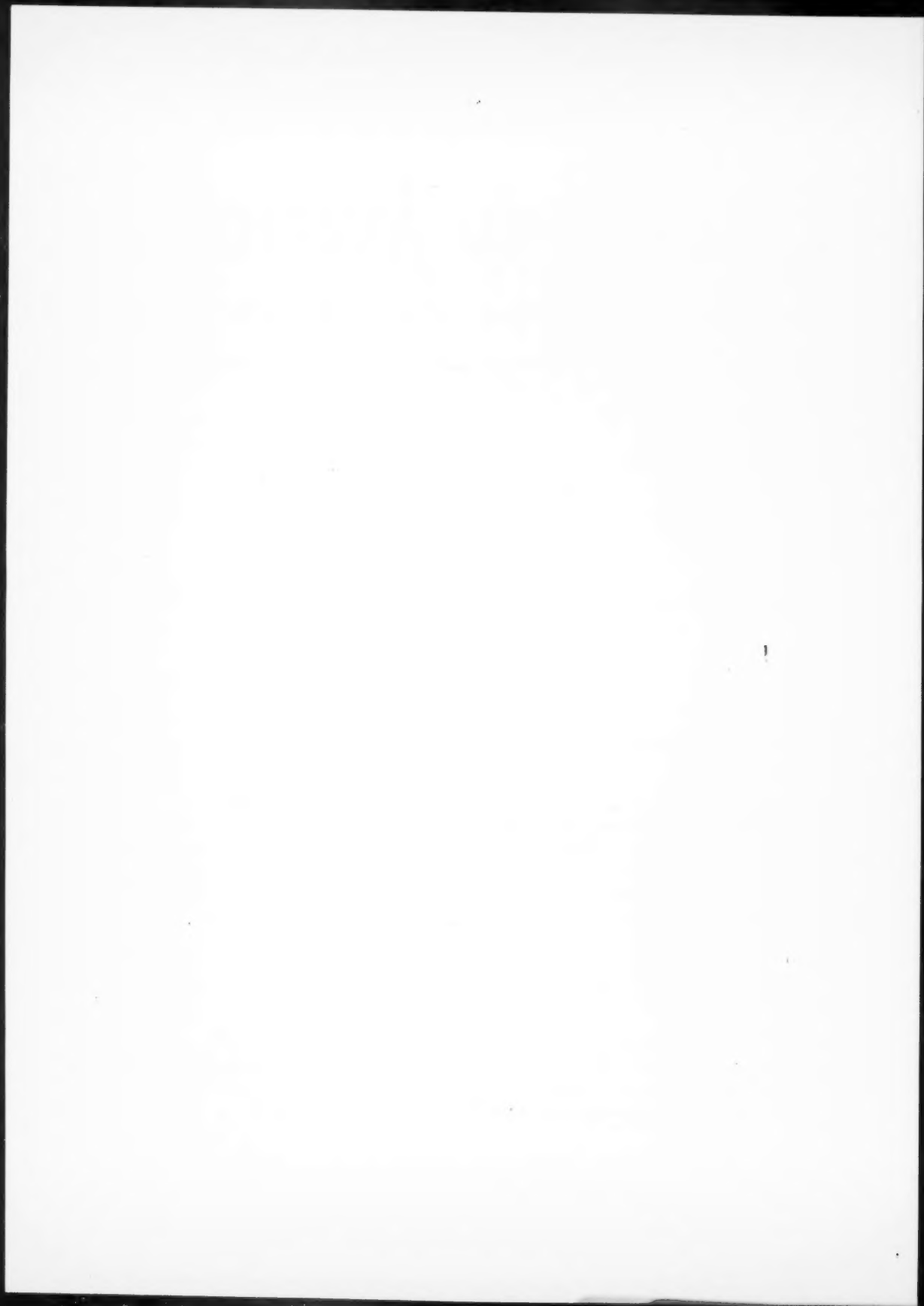
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Sarah L. Wallace, *Editor*

Florence E. Nichol, *Assistant Editor*

Published as a supplement to the Annual Report of the Librarian of Congress





Original drawing by Thomas M. Cleland (Manuscript Division)

EDITOR'S NOTE

Many an aphorism centers on the paradox that a man keeps only what he gives away. This is especially true of a gift to a library where maps and manuscripts, photographs and prints, first or fine editions, lovingly collected by an individual, become the equally well-loved collections of the library's users. In a very real sense, gifts to the Library of Congress are given to the Nation, the giver sharing his interests and his treasures with his fellow citizens.

Among the gifts received in the last fiscal year and described in this issue are such widely varying items as the holograph of Ernst Toch's symphony *An mein Vaterland*, the piano-vocal score of *My Fair Lady* in Frederick

Loewe's handwriting, letters by Hans von Bülow, rare recordings of the first Hollywood Bowl Memorial Concert, given in tribute to George Gershwin less than 2 months after his death, and a rare ambrotype of Abraham Lincoln. Ranging widely in time, subject, and form, such gifts find a double permanence in the Library's collections. There they are preserved with the respect their value demands, and the lively enthusiasm and affection their intrinsic interest warrants. An even greater permanence is achieved through the work of the scholars, the writers, the artists, and musicians to whom the collections, so enriched, supply inspiration, knowledge, and example. SLW

Hans Breitmann's Ballads.



BY CHARLES G. LELAND.

Complete in One Volume.

PHILADELPHIA:
T. B. PETERSON & BROTHERS;
306 CHESTNUT STREET.



Hans Breitmann's Bindings

ROGER J. TRIENENS,
Reference Librarian and Supervisor of the Reading Room
 Rare Book Division

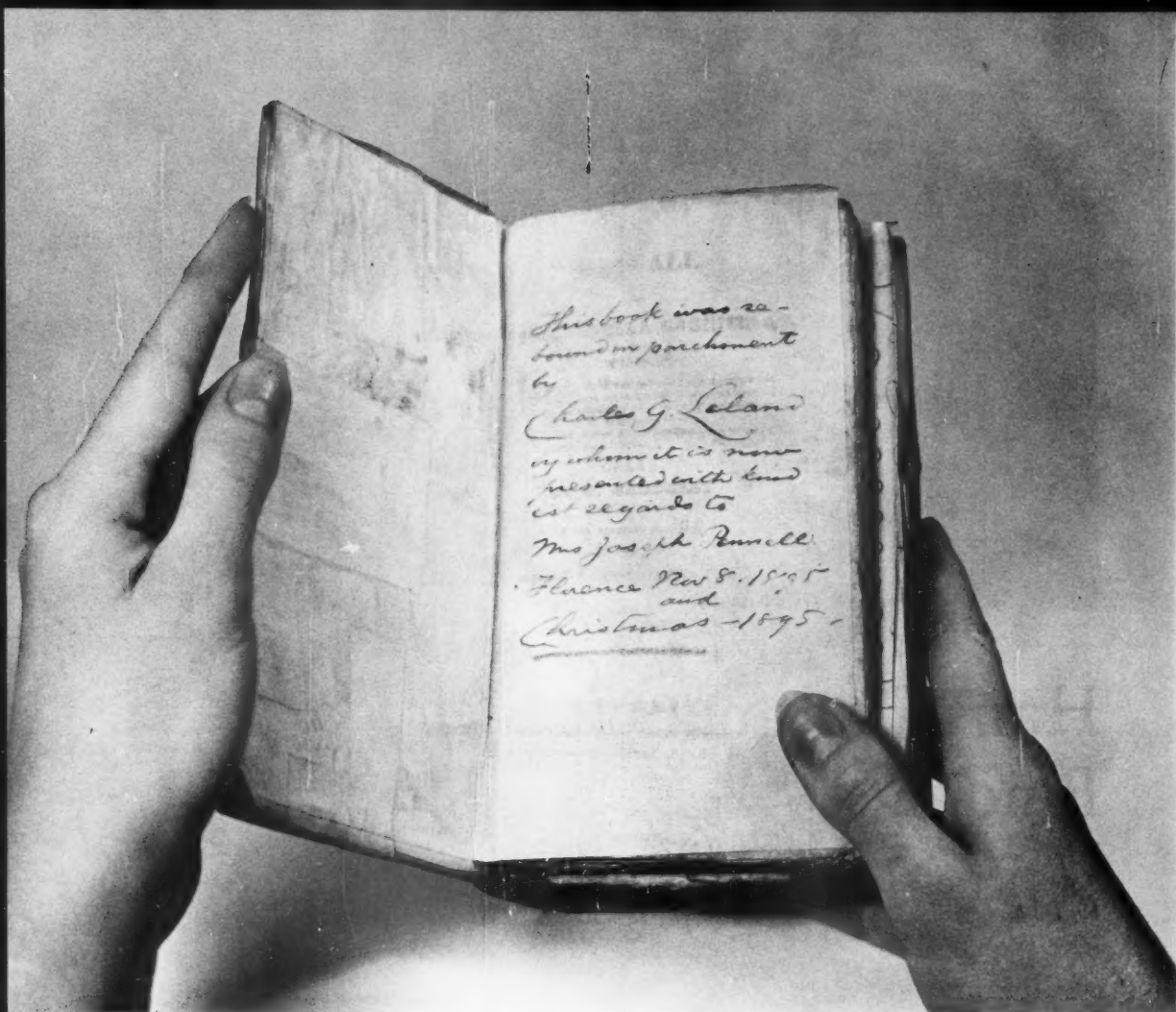
FEW NOTABLE AUTHORS have ever engaged in bookbinding, even though authorship and the book crafts are surely activities of related interest. One American author who did bind books was Charles Godfrey Leland, commonly nicknamed "Hans Breitmann" for his most successful character creation. Although his binding activity was not extensive, some of it has at least withstood the test of time.

Leland was born in Philadelphia in 1824 and he died, after a long and colorful career, at Florence in 1903. A remarkably versatile author, his popularity rested on humorous

dialect verses that were collected in *Hans Breitmann's Ballads* (Philadelphia [c.1869]) and other volumes. A popular favorite was his poem, "Hans Breitmann's Party," with the once famous lines:

Hans Breitmann gife a barty—
 Where ish dat barty now!

Leland himself considered much more important his numerous writings on such serious or absorbing topics as education, arts and handicrafts, folklore and the occult, gypsies, the Etruscans, and the American Indian. His genius for languages enabled him to mix



Cardelli's Manuele del cuoco, rebound by Leland and presented to Mrs. Pennell.

easily among people of every class in many lands, and one of the highlights of his career was his discovery of Shelta, or "tinkers' talk," a secret hereditary language of Irish tinkers and vagrants.

His niece and biographer, Elizabeth Robins Pennell, describing Leland during his later years spent at Florence, writes, "His chief amusement was bargaining with the second-

hand dealers for old vellum-covered books and then patching and repairing and decorating them once he got them home; or in pottering about the old curiosity shops. . . ."¹ In another passage referring to this period Mrs. Pennell observes, "He could forget his increasing feebleness in writing and in the practice of the 'little arts,'—he was always restoring madonnas, binding books, carving

panels, making frames in *gesso*, or decorating the innumerable trifles he loved to give to his friends."²

By 1893 Leland had combined his interest in bookbinding with an intention to write on the subject. In May of that year he wrote to Mrs. Pennell, "I am at work on a book . . . 'A Manual of Mending, or How to Repair' and Restore Damaged Porcelain and Crockery, Woodwork, Books, MSS., Leather, Wood, Ivory, clothing, etc."³ The published work, *A Manual of Mending and Repairing* (New York, 1896), contains a chapter "On Repairing and Restoring Books, Manuscripts, and Papers." The "Useful Arts and Handicrafts" series, which commenced publication in 1899, was originally planned by Leland but edited by H. Snowden Ward. In a "List of Subjects and Authors" found in early numbers of this series, the following is promised: "Bookbinding; and the repair of documents, etc. Leland and Wall." Although this collaborative work never appeared, being supplanted in the series by W. J. Eden Crane's *Home Bookbinding* (no. 41; London [1902]), its announcement is further evidence of Leland's concern with bookbinding.

In Mrs. Pennell's cookbook collection, which is preserved at the Library of Congress, 39 out of the 45 or more volumes that Leland presented to her between the years 1894 and 1902 were rebound or repaired. Although the new bindings range from paper wrap-arounds to full vellum, there is a certain family resemblance among them. The use of white vellum with white board covers is common, and all the bindings appear to be fastened by glue or paste. While some are moderately attractive, none of them are high examples of the binder's art.

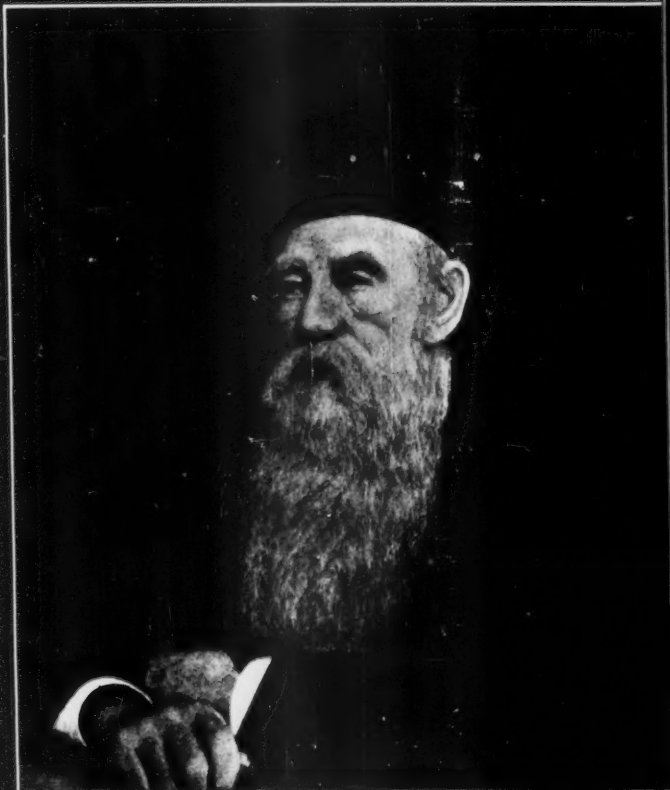
The earliest definite example of Leland's work is a copy of Cardelli's *Manuale del cuoco* (Napoli, n. d.) with the inscription, "This book was rebound in parchment by Charles G. Leland by whom it is now presented with kindest regards to Mrs Joseph

Pennell Florence Nov 8. 1895 and Christmas 1895." This three-quarter vellum binding is rather crude but not much inferior to other bindings of similar style on volumes that Leland gave Mrs. Pennell in 1894 and 1895, most of which probably are not his work. It should be noted that besides doing his own binding, Leland sent work to a private binder; this is evident from a curious note in *Il cuoco piemontese* (3. ed., Torino, 1843), containing a presentation inscription dated January 31, 1896. Leland wrote of this book, "It is quaintly bound, for the binder having received instructions to strictly retain everything—I meaning thereby the original paper covers—made the order include the paper in which it was wrapped! he supposing that to be the latest style!" And sure enough, the endpapers of this minor treasure at the Library of Congress are of cheap brown wrapping paper. Another book, Francesco Leonardi's *Il pasticciere all'uso moderno* (Firenze, 1797) was found for Leland "by the binder whom I employ," according to Leland's undated note.

In *La Cuisinière de la ville et de la compagne* (8 éd., Bruxelles, 1829), with a presentation inscription dated May 20, 1896, Leland penciled on the free front endpaper: "Covers and sides bound by C G Leland." This volume, also in three-quarter vellum, differs from the Leland binding already mentioned chiefly in that it retains part of the original vellum covers. An inscription dated February 14, 1897, in Sophie Juliane Weiler's *Neuestes Augsbургisches Kochbuch* (Nördlingen, 1835) ends with the brief statement, "Rebound by C. G. L." Although it does not open too easily this is a fairly serviceable volume in half vellum with the usual white boards, superior to other bindings claimed by Leland. Here he took advantage of the wide flat spine to add a decorative title in red and black Gothic letters. After the presentation inscription of March 28, 1897, in La Varenne's *Il cuoco francese* (Venetia, 1703), Leland added,

"Entirely bound by the donor!" It is not clear how this assertion reflects (if at all) on Leland's previous work; perhaps he had some assistance with the attractive Augsburg cookbook. At any rate this small duodecimo in full vellum is conspicuous by its crudity. It is an obvious example of the "strip-binding"

his order as well as those of old books in vellum. Fourteen bindings of cookbooks given to Mrs. Pennell by Leland, nearly all assignable to the years 1897-1902, bear titles in ornate Gothic lettering of various styles on either the spine or the front cover. Acknowledging her debt to Leland in *My Cookery*



technique explained in Leland's *A Manual of Mending*.⁴

Leland may have had a hand in binding other volumes in the Pennell Collection. The infirmity of his old age probably limited such activity, however, and he seems more often to have decorated the covers of books bound to

Books (Boston and New York, 1903), Mrs. Pennell credits him with such work: "to him I owe an imposing shelf of vellum-covered volumes, the titles of many in illuminated lettering on their backs, often both binding and illumination being the work of his hands."⁵ Leland decorated the inside as well as the out-

side of his books, sometimes inserting special leaves for this purpose. A special title page prefixed to B. Albert's *Le Cuisinier parisien* (5 éd., Paris, 1833) exhibits elaborate illuminated initials. A different example, in *Il cuciniere italiano moderno* (ed. 15, Livorno, 1855), inscribed to Mrs. Pennell on Octo-

brary's Prints and Photographs Division and were placed in the custody of the Rare Book Division.⁶ Additional specimens can be found at other libraries. The National Library of Medicine at Bethesda, Md., for example, has a book signed by Leland in 1842, a vellum binding characteristically decorated on the spine

Charles G. Leland

On his title page for *Le Cuisinier parisien*, decorated in red, gold, and blue, Leland substituted another title.



ber 22, 1900, is a portrait in ink of "Dea Cucina" pouring wine into a saucepan.

"Hans Breitmann's" bindings at the Library of Congress came to light when Mrs. Pennell's cookbooks were recently separated from the Joseph and Elizabeth Robins Pennell collections of prints and Whistleriana in the Li-

with a title in elongated red and black Gothic letters. This acquisition from his student days is Steven Blankaart's *Lexicon Medicum Graeco-Latinum* (Jenae, 1683) with which is bound William Johnson's *Lexicon Chymicum* (Francof. & Lipsiae, 1678). The Leland Papers at the Historical Society of Pennsyl-

vania contain (in MS. box no. 13) a copy of Leland's *Drawing and Designing* (2d ed., London, 1893) in boards varnished to resemble vellum and quite attractively decorated on the front cover.

The largest number of bindings decorated by Leland are among the 143 rare and interesting books selected from his library and presented to the Pennsylvania Museum of Industrial Art, now the Philadelphia Museum of Art, shortly after his death. Here there are 15 volumes decorated with varying degrees of elaborateness. Two of the more ornate bindings in this group belong to copies of G. F. Astolfi's *Della officina istorica* (Venetia, 1642) and Peter Goldschmid's *Höllischer Morpheus* (Hamburg, 1704). Some of these decorated books may have been rebound, and some look as if they were patched, by Leland himself. The single testimony to his bookbinding activity among the Museum holdings appears, how-

ever, in an undecorated book: *Rhetoricorum ad Herennium Libri Quatuor* [attributed to Cicero] et *M. T. Ciceronis De Inventione Libri Duo* (Venetiis, Apud Joan. Gryphium, 1580). This unprepossessing volume in ordinary paper or board covers is the latest dated example of a Leland binding. On a flyleaf that he inserted Leland wrote,

Charles G. Leland. Florence
May. 1898. A Gryphius. Price 2
sous. Re-corded and covered by
me.

Footnotes

¹ Charles Godfrey Leland (Boston and New York, 1906), vol. 2, p. 333.

² *Ibid.*, vol. 2, p. 405.

³ *Ibid.*, vol. 2, p. 364.

⁴ P. 97-99.

⁵ P. 80.

⁶ *QJLC*, XXII (July 1965), 211.

Four of Elias Holl's designs for the months of the year, described on pages 52 and 53. The one for May is the only one which depicts a frivolous activity; the others all center on work connected with agriculture.

MARS.



Music ♪ Prints and Photographs



Reports on Acquisitions

Opposite: A woodcut from Andrew W. Tuer's 1,000 Quaint Cuts From Books of Other Days published in London and New York in 1886.

Music

EDWARD N. WATERS
Assistant Chief, Music Division

ANY YEAR LOOKED AT in retrospect arouses mixed emotions. Opportunities seized are gratifying, those missed are vexing. Generosity inspires warm appreciation, and abundance produces satisfaction. During the past fiscal year notable opportunities were seized to acquire rarities; others were missed, and these were mourned. Donors were lavish in their generosity, and the intake in general was enormous.

The quality of incoming material was commensurate with the quantity, and in the areas of composers' holographs, autograph letters, and Americana it was spectacular. Equally satisfying for research was the plentiful supply of early imprints and miscellaneous items.

Most of the accessions that afford so much gratification were gifts; their many donors are regarded with honor and appreciation whether they are mentioned by name or not in this article. Again it is a special privilege to acknowledge the continued interest and support of the Heineman Foundation for Research, Educational, Charitable and Scientific Purposes, Inc. Its financial donation

enabled the division to acquire many items of prime importance for research.

Holographs of Deceased Composers

The Library was fortunate indeed to obtain a major manuscript of Isaac Manuel Francisco Albeniz (1860-1909), probably the most celebrated of Spanish composers. It probably was not published as it seems to be completely unknown; it is a piano solo version of a descriptive work for orchestra. The title, *La Fiesta de Aldea*, comes from the composer's autograph inscription at the end, which reads: "ler Tiempo de la fiesta de Aldea para orquesta/ Albeniz/ Tiano/ 22 Agosti 1888 [or 1883 or 1889]." This colorful composer, undisciplined in his youth and restless in his maturity, offers problems for a biographer. The full extent of his work is unknown, as Gabriel Laplane says in his biography (Geneva, 1956; p. 191): "Nous donnons ici une liste de toutes les compositions d'Albeniz que nous avons pu réunir ou directement connaître, liste nécessairement incomplète, cette



oeuvre étant très disséminée, et aujourd'hui en partie inaccessible." At the beginning of the piece Albeniz wrote a title that he subsequently crossed out. It looks like "La Fiestina Mayor," confirming the riotous color and Iberian élan that Albeniz loved to inject into his music. As Albeniz holographs are extremely scarce and the Library has only one other, *Cadix*, presented by Jascha Heifetz in 1952, this acquisition is a prize indeed.

Mrs. Gisella Selden Goth, distinguished critic, collector and composer, last year deposited in the Music Division her very choice assemblage of music manuscripts. From them she has now presented as a gift *Teasing Song* by Béla Bartók (1881-1945), which is described in the *Quarterly Journal* for January 1965 (p. 33).

The famed British pianist and patron Harriet Cohen brought to the Library just before Christmas two highly prized holographs. One was the original draft, undated and written on two staves, of a serenade by Arnold Edward Trevor Bax (1883-1953). Composed in 1934 for horn, string sextet (including double bass), and piano, it was dedicated to Mrs. Elizabeth Sprague Coolidge, who gave the full score to the Library many years ago. It was first performed in the United States on April 14, 1940, at the Library of Congress, and fittingly enough Miss Cohen was at the keyboard. Associated with her were the Kolisch Quartet, William Primrose, viola, Anthony Zentrick, double bass, and Wendell Hoss, horn. Between the draft and the final version the title changed to the simple word "Octet." Miss Cohen's second gift, a manuscript of Ralph Vaughan Williams, is described below.

An interesting and unusual manuscript is the piano arrangement of the *Serenade* for violin and orchestra (Op. 75) by Max Bruch (1838-1920). Bruch's scrawly hand wrote this in pencil, but the solo part in the second and fourth movements was filled in by a copyist. At the beginning the composer wrote: "Pro-

visorischer Titel! M. B." and at the end he appended: "Beendigt am 3. Febr. 1900. Max Bruch." Most of the work was composed during the summer of 1899. This score is obviously a revision of an earlier version, for it was first played by Joseph Joachim, accompanied by the orchestra of the Hochschule, at a private rehearsal in Berlin on January 1, 1900. The first public performance was delayed until May 15, 1901, when Joseph De-broux appeared in Paris with the famous Orchestre Lamoureux under the baton of the composer. When the work was played in Boston on February 10, 1905 (Marie Nichols with the Boston Symphony Orchestra), Philip Hale inserted this statement in the program notes: "There was a rumor that the serenade was intended originally for Pablo de Sarasate and dedicated to him, but Bruch, in a private letter dated December 20, 1904, stated that he never had this intention; that he thought the tribute paid the great violinist by the dedication of his second violin concerto and Scottish Fantasia enough." Right or not, Bruch added no dedication when the *Serenade* was published.

In December of 1964 the Library was approached by John Lessard, himself a well-known composer, asking if the original manuscripts of his wife's uncle, Theodore Ward Chanler (1902-61), could find a home here. Although not widely known because he was peculiarly nonaggressive in promoting his own works, Mr. Chanler was highly esteemed and received the Town Hall-League of Composers award of 1945. This document is among Mr. Lessard's gifts. It was presented "in an effort to further the careers of contemporary composers," and the committee that selected the recipients consisted of Aaron Copland, Mrs. Theodore Steinway, Randall Thompson, and Mme. Olga Samaroff Stokowski. It was just recognition of a composer who was extremely sensitive, refined, intelligent, and *spirituel*.

Here are 12 sketchbooks used from 1934 to 1951, filled with sketches that are long and

short, vocal and instrumental. The earliest contains a Prelude and Fugue for clavichord, written for Ralph Kirkpatrick and dated July 15, 1934. One of the books, used in 1940, exhibits this notation in Chanler's hand:

The trouble with musical analysis, which assigns a function to each part of a whole, is that artists have perverse mentalities: once they know the reason for a thing it ceases to interest them. A good deal of the urge towards rational analysis is nothing but a wistfulness towards science, sanity, exactitude and brass tacks.

Another set of 13 notebooks crammed with sketches and drafts of various works, 1941-56, contains the following among aphorisms coined by a composer who obviously relished thinking about his art:

A theme is a waterwitch's twig—it says: dig here! forms can unite. But form cannot unite to the formless. A play or a poem is a form—music (as opera or song) can develop its own "autonomous" form within the framework established, but a "program" is not a form.

A volume of songs, with piano accompaniment, holds a number of pieces in original and revised drafts and versions, from 1918 to 1941: *The Shepherd; Memory* (revised); *J'ai cherché trente ans* (revised); *These, My Ophelia; The Doves; Agnus Dei; Eight Epitaphs, O Mistress Mine, Where Are You Roaming; The Children; O for a Booke* (incomplete); *Epitaph; My Meagre Brightness; These, My Ophelia; Epitaph for a One-Eyed Tailor; and The Lamb*.

The most substantial Chanler holograph is the full score of his six-scene opera, *The Pot of Fat*, for which his sister Hester Pickman wrote the libretto, basing it upon Grimm's fairy tale, "The Cat and the Mouse in Partnership." Too slender for standard repertoire and too difficult (or subtle) for the average college workshop, it nevertheless left quite an impress on the audience that heard its first performance (May 9, 1955) in Harvard's Sanders Theatre. The Longy School of Music sponsored the performance, and Kalman Novak

conducted the chamber orchestra and the cast of three. Arthur Berger wrote of the production for the *New York Times* (May 15, 1955):

It is years since Chanler has added anything to his limited but choice output. This new manifestation of his elegant style and meticulousness was all the more to be anticipated since it was often said that, as a skilled song-writer, a kind of American Poulenc, he would do well to write an opera. It is his most ambitious undertaking and we should have to look long and hard among the many new little operas to find any of equal quality.*

Another work to which Chanler devoted great care and attention was *The Second Joyful Mystery*, for women's chorus and two pianos. The Library has a complete holograph (undated), partial holographs, one marked 1943, a reproduction of a 1948 holograph, 7 leaves of sketches and instructions, and 15 letters exchanged between the composer and Melville Smith, then head of the Longy School of Music. The three parts of the work were labeled: Prelude, Fugue, and Magnificat. The composer insisted that the text of the finale be sung in Greek, and he provided phonetic guidance.

Other Chanler holographs include the following:

- Aftermath (piano solo). Reproduction. Written for and published in *Homage to Paderewski* (New York, Boosey and Hawkes, 1942), an anthology.
- Pierrot (piano solo). Intended for, but not finally included in, the suite *A Child in the House*.
- Agnus Dei (song with piano accompaniment, 1930).
- Air for piano (not dated).
- Arabesque (piano solo, not dated).
- Barcarolle (piano solo, July 1931).
- Benediction Hymn for Parochial-School Children, for children's choir and organ. Text by William Alfred.
- Birthday Canon for Mummy on her 85th birthday (3 voices, unaccompanied, not dated).
- Canon (flute and cello, not dated).
- Cantique de la Vierge Marie (solo voice, unaccompanied, 1944). Poem by Bertant (16th century).
- Capriccio (piano solo, not dated).

*© 1955 by the New York Times Company. Reprinted by permission.

- [A Child in the House] First Recital (piano solo, not dated; with reproduction of holograph bearing autograph emendations).
- The Children (songs for children's chorus, piano accompaniment, not dated). Reproductions. Words by Leonard Feeney.
- The Children (same text, with different setting).
- Cradle Song (song, piano accompaniment, not dated).
- Dance (piano solo, not dated). With an untitled piano piece.
- The Dead. Op. 1, No. 1 (solo voice, cello and piano; score and cello part, copyist's ms., the cello part bearing holograph corrections). Words by Rupert Brooke.
- Dream House (score for orchestra, not dated; apparently incomplete).
- Easter Greetings 1952—and other seasons (piano solos). Four parts: Sedative, Reveille, Canon and Toccata, the last-named being unfinished. The "Canon" was an attempt to write strict counterpoint in augmentation, and in the caption the honest composer wrote "respectable but dull."
- Three Epitaphs: A Shepherd, A One-Eyed Tailor, and Three Husbands (with piano accompaniment, not dated). Words by Walter de la Mare.
- Eight Epitaphs for Medium Voice and Piano: Alice Rodd, Susannah Fry, Three Sisters, Thomas Logge, A Midget, No Voice To Scold, Ann Poverty, Be Very Quiet Now. Words by Walter de la Mare. This cycle of songs was Chanler's best known work, published in 1939 and widely sung and studied. Among the holographs are variant versions of the sixth and of the whole set with some of the songs in different keys.
- For Ann Gregory (mixed chorus, unaccompanied, 1942; reproduction of holograph with holograph corrections).
- Futility, Song for Medium or Low Voice (piano accompaniment, not dated). Text by Shri Purohit Swami.
- My Hands Are Empty (song with piano accompaniment not dated). Revised version of above item; three holographs, two dated 1955 and one marked "Commissioned by the Juilliard Foundation".
- Two Hymns for Mixed Choir: Mary Lifted From the Dead; Hymn to St. Joseph (not dated). Text by William Alfred. Four variant holographs of the first, two variant holographs of the second.
- I Loved a Woman Once (song, piano accompaniment, not dated).
- Interrogation; Waltz (piano solo, 1943).
- J'ai cherché trente ans (song, piano accompaniment, 1926, revised 1936). Words by Maeterlinck.
- The Lady of the South. Fragment From Shelley (song, piano accompaniment, 1920).
- The Late Sun Fingering Leaf and Bark (3-part women's chorus, piano accompaniment, not dated). The title is followed by a phrase that suggests dramatic utilization: "Chorus of nymphs from 'Circe's Isle,' libretto by Hester Pickman." Mrs. Pickman is the composer's sister.
- Loneliness (song, piano accompaniment, not dated). Words by Leonard Feeney. The first of a set of five songs entitled "Sequence."
- Love Is Now (song, piano accompaniment, not dated). Words by Leonard Feeney.
- A Lullaby for Sophie (piano solo, 1941).
- Mass for women's or boys' voices (2-part chorus, piano or organ accompaniment, 1930; Latin text).
- Meet Doctor Livermore (song, piano accompaniment, not dated). Words by Leonard Feeney.
- Memory (song, piano accompaniment, not dated). Words by William Blake.
- Mistress Hen. Epitaph for voice and piano (1940). Words by Walter de la Mare.
- Music (song, piano accompaniment, 1920, but this holograph is later). Words by Shelley.
- Nocturne (string quartet, not dated).
- Nocturne (violin and piano, 1925).
- O for a Booke and a Shady Nook (vocal duet and unspecified accompaniment, not dated). Second holograph.
- OO! Look at the Bird. Waltz, for Leo Reisman (piano solo, 1931).
- Once upon a Time (song, piano accompaniment, not dated). Words by Leonard Feeney. Variant of same song in *The Children*.
- One and One Are Two (song, piano accompaniment, not dated). Words by Leonard Feeney.
- The Ox and Ass (mixed voices, unaccompanied, not dated). Words by Daniel Sargent.
- [Par des sons bleus d'été] (song, piano accompaniment, not dated; incomplete).
- Pas de trois (piano solo, 1942).
- Arrangement of a suite from Gabriel Fauré's *Pénélope*, in three movements, scored for flute, clarinet, oboe, English horn, string quartet, piano, and voice. *Pénélope*, an opera in three acts which Fauré called a "poème lyrique," was first performed in Monte Carlo on March 4, 1913. With Mr. Chanler's undated holograph score is a set of instrumental parts written by a copyist.
- Two pieces for mixed ensemble: Round-up, Parade (score for 2 flutes, clarinet, viola, cello, piano, not dated).

Four pieces for organ (not dated; fourth piece lacking).

Prelude and Fugue (piano solo, 1934). With a second holograph of the Fugue and a reproduction of a holograph variant version.

Seven Recreations. Trivia for varied ensemble containing a soprano or tenor, an alto or barytone, an oboe or clarinet, a violin (beginner), a viola, a cello and piano (score, not dated, and 6 parts).

Reeds of Innocence (song, piano accompaniment, not dated). Words by William Blake. Original title: The Piper.

Reverie, with interruptions (oboe, violin, viola, piano; not dated; incomplete).

She Comes Not—(song, piano accompaniment, 1925, revised 1936).

Five short piano pieces. The first and second became the second and third in *Three Short Piano Pieces*, published 1939.

Sleep (score for mixed voices, viola, cello, and piano reduction, not dated). Poem by Walter de la Mare.

Sonatine pseudo-classique (piano solo, 1941; first movement only).

The Soldier (for solo voice, cello or viola, and piano, undated). Text by Rupert Brooke. With his penchant for self-criticism, the composer wrote: "Immature in texture, and page 3 drags and is devoid of interest. Badly written for cello or for viola."

Sonata for violin and piano (not dated), incomplete holograph with drafts and sketches of several songs, and holograph of second movement called "Nocturne".

Sonata (violin and piano, 1948).

Two songs: Simple aveu; Mandoline (piano accompaniment, not dated).

Two songs: The Patient Sleeps; The Policeman in the Park (piano accompaniment, not dated).

The Splash and Jet of Trevi's Faithful Fountain (vocal duet, piano accompaniment, 1952).

Stopping by Woods on a Winter Evening (song, piano accompaniment, 1925). Words by Robert Frost. Dedicated "To Ada MacLeish." With this is a sketch of another song.

Suite pour flute et clarinette sur le thème ré, sol, ré, fa, la, etc. (score not dated).

These, My Ophelia (song, piano accompaniment, not dated). Words by Archibald MacLeish.

Three Months and a Rabbit: April, May, June, Cottony, Cottony (songs, piano accompaniment; reproduction of holograph, not dated; also holographs of the first three). Words by David Sargent.

Three Sisters (song, piano accompaniment, not dated). Words by Walter de la Mare. Published as the third of *Eight Epitaphs*.

Tillie (song, piano accompaniment, 1940). Became the fourth of "Four Rhymes From *Peacock Pie*."

To Mummy (song for two voices, flute, and piano, 1942). Inscribed: "A musical offering on the august occasion of her 80th birthday from Hester Gilbert [Chanler's sister] and Teddy Sullivan."

Toccata (piano solo, not dated). Also a sketch of a song beginning "One and one are two," "Rondo-toccata," and another holograph.

Trio for oboe, viola, and cello (score, not dated; first movement lacking).

Unidentified song (piano accompaniment, 1944). Last line: "in place of Jesus, our Lord."

Untitled score for horn, trumpet, trombone, violin, cello, and piano (not dated).

Untitled score for orchestra (not dated). An incomplete draft.

Untitled work for string quartet (reproduction of holograph, not dated).

Untitled score for violin, viola, and piano (not dated).

Voyage in Provence (song, piano accompaniment not dated). Words by Archibald MacLeish.

Wedding march for organ (not dated). Also another holograph.

Zuleika (song, piano accompaniment, not dated). Text translated by Margaret Chanler from a poem in Goethe's *West-Östliche Diwan*.

A composer unique for his prolificness and facility was Carl Czerny (1791-1857), pupil of Beethoven, master of Liszt, and teacher to the world. Incredible as Czerny's output of student material may have been, he wrote far more than this—concertos, sonatas, variations—and an amazing number of string quartets. The Library has acquired its first holographs of Czerny quartets. Number 20, in C major and dated 1849 by a different hand, consists of four solid movements. The score is almost, but not quite, a fair copy, the composer having made an important correction in the first movement and three in the fourth. Number 28, in A flat major and also in four movements, is dated on the last page by the composer himself: "Vollendet 26 Jan: 1851. C. Czerny." But a mystery remains about the other writing on the manuscript.

Quartetto N. 28 C. Bermy
Allegro non troppo *comp. del Signor Bermy 1809*

Violin I
Violin II
Viola
Violoncello

Sebastiano G. Hoff - Direttore fin. Bermy. L'opera è di
Bermy e Sebastiano G. Hoff, e non è di Bermy solo.

The notes written in German on the Quartetto No. 28 are by the "Beethoven-Narren," who claimed that the manuscript is Beethoven's, although Beethoven died in 1827.

Hans Schneider, well-known dealer in Tutzing, Germany, appended this phrase to the entry for the A flat quartet in his catalog 106: ". . . aus dem Besitz des 'Beethoven-Narren' Austerlitz, der diese zu Autographen von Beethoven deklarierte."

Ernö Dohnányi (1877-1960), the talented Hungarian composer-pianist, spent the last decade of his life in the United States. Until now lacking a Dohnányi holograph, the Library was fortunate in obtaining the original manuscript of his Sonata in B flat minor for cello and piano. Composed in 1899, it was published in 1903 and was promptly acknowledged as a work by an outstanding composer.

An American composer of an earlier day was Arthur Foote (1853-1937), who gained fame both as teacher and creator. A large but little-known work, the autograph score of *The Wreck of the Hesperus*, written for chorus and orchestra in 1888, has come as a gift from the Summy-Birchard Publishing Company. It may be regretted that the musical setting never won as much currency as Longfellow's immortal text.

A holograph that invites intensive study is the incomplete oratorio *Régénération*, by Charles Gounod (1818-93). On the title page the composer wrote: "Poème symphonique en cinq parties, pour orgue, orchestre, avec récitant solo et chœurs." Gounod was also responsible for the words, which draw their inspiration from the Christmas season. Parts of the work are fully scored, others are barely sketched. There is an alternative ending, and this fact in itself may point to Gounod's uncertainty regarding the work's lasting value. Richard Macnutt of London, said of the oratorio in his catalog No. 95: "We have been unable to trace any reference to this work in the biographies of Gounod, diction-

aries of music, or in the Paris catalogue of his unpublished and published music. It must therefore be regarded as an unknown major work." Nothing has been found to contradict the dealer's opinion, and speculation continues as to why the composer ceased to work on a very substantial product.

The Austrian composer Josef Matthias Hauer (1883-1959) was an expert in 12-tone technique who played a leading rôle in the development of atonality. His first autograph in the Library bears the title *Echte gewachsene naturbelassene Zwölftonmusik für Klavier zu vier Händen* and the pseudonym "Weinhauer Sepp Hias." Hauer drew bar lines throughout but did not finish the composition, perhaps because death intervened.

For many years the Library has been collecting holographs of Victor Herbert (1859-1924), and most of his extant manuscripts are now on its shelves. Satisfaction was felt, therefore, in the acquisition of a small piece for piano hitherto completely unknown and doubtless unpublished, identified as *Widmung*, Op. 4, and dated "März 1883." The opus number is curious, for it appears on one of his early published songs, *Blümlein am Herzen*, issued by Zumsteeg of Stuttgart in 1884. The piano piece is dedicated to "Fräulein Mary Garlicks," a young American to whom he gave the manuscript. Presumably he used the same opus symbol on the next composition that was ready for publication. The holograph that Miss Garlicks brought back to this country and cherished for many years is an attractive work in A major, and it exhibits a pianistic style and a harmonic piquancy that were rare in Herbert's early products.

Of more interest to theater directors than to composers is a melodic index establishing the definitive order of the 46 musical numbers in *Die blaue Mazur* by Franz Lehár (1870-1948). The manuscript is not dated, and it may have preceded or followed the show's premiere in Vienna on May 28, 1920.



Liszt's Polonaise in C minor.

To the Library's significant collection of Franz Liszt (1811–86) holographs three were added. An early draft of *Den Cypressen der Villa d'Este* (better known as *Aux Cyprès de la Villa d'Este*), extensive if not quite complete, shows a simpler and less sophisticated form than the version that has become standard. This piece is the second "Thrénodie" in the third volume of the famous *Années de Pèlerinage*, a cycle of seven piano pieces occupying Liszt from 1867 to 1877. Comparing the newly acquired manuscript with the pub-

lished version, one can see how Liszt improved and expanded his work. Changes are obvious in both melody and harmony, and this manuscript shows no trace of that peculiar, closely chromatic progression that occurs twice in the published editions. Neither Raabe nor Grove V (R 10c; G 163,3) mentions this holograph.

A truly exciting holograph shows how Liszt labored on his *Polonaise* in C minor, the first of his two works in this form. It has not achieved the popularity of the second, in

E major, but there are those who deem it a better, more refined, and more natural creation. The fact that Liszt originally inscribed this manuscript "*Polonaise mélancolique*" indicates that the piece is somewhat less heroic and forceful than its counterpart.

The manuscript is a delight to contemplate and to study. At the end Liszt wrote, "31 December Eilsen F L," but this date and place must have been appended some months after composition, perhaps as he was making the many corrections, excisions, and rewritings. Someone wrote on a protective wrapper that the manuscript was a *premier jet* "avec corrections à l'encre noire et remarques à l'encre rouge." The *remarques* include pedal indications, fingerings, and phrases of expression. Nevertheless the manuscript could have been easily deciphered by an engraver and is surely more than a *premier jet*. A brief pencil sketch, unidentified and perhaps experimental, is written on the verso of the final leaf. It is curious that neither Raabe nor Grove V mentions this manuscript at all.

The third Liszt holograph to be acquired is much slighter, an undated and unsigned leaf of corrections to his *Valse mélancolique* (Raabe 33a; Grove V 210), a characteristic piano solo that is not often played. The manuscript is described in Music Catalogue No. 95 of Richard Macnutt of London:

The first version of this work was published in 1840. The second, completely revised, appeared as No. 2 of *Trois Caprices-Valses* in 1852 [Raabe 32b; Grove V 214,2]. The present manuscript shows six changes to various parts of the work . . . Some were incorporated in the second version, and others appear in neither, nor in the [related] *Albumblatt* (Grove 164; [Raabe 64,1]). The changes amount in all to 31 bars and a cadenza. One might conjecture that Liszt decided originally to make only slight modifications to the piece, and that this manuscript represents the modifications. He then had second thoughts and decided to make a complete revision of the whole work. This conjecture is supported by the state of the manuscript, which has been torn twice and then neatly repaired with sealing wax and five small pieces of paper. One is

perhaps justified in regarding this as a point of interest rather than a defect, for it was Liszt's custom to tear up his unwanted manuscripts, and the fortunate habit of his pupils to rescue them from his wastepaper-basket.

Antonio Salieri (1750-1825) won fame as composer of many operas and teacher of Beethoven and Liszt, among others. Special satisfaction arises from the acquisition of one of his rare holographs, a vocal duet with orchestral accompaniment, identified by the first line, "Se dio veder tu vuoi," and by the names of the two characters Achior and Ozia. The piece is probably an excerpt from an unpublished opera.

Mrs. Gisella Selden-Goth presented an important holograph of Robert Schumann (1810-56), a piece played by pianists the world over—the tenth of the famous *Papillons*, Op. 2, one of the loveliest flights of Germanic fancy ever penned. This set of miniatures was composed between 1829 and 1832, but the excerpt at hand must have been written later since it is in B flat major, not C major as originally conceived.

Franz von Suppé (1819-95), composer of overtures and operettas that have delighted thousands in every land, is at last represented among the Library's collection of original manuscripts. An excerpt from an unidentified stage work, a "Dudelsack-Duett" with orchestral accompaniment, sung by "Dorothea and Michel," has been acquired.

From Mrs. Lilly Toch came an important holograph of her late husband, Ernst Toch (1887-1964), who had an enviable career in both Europe and America. Coming to the United States 30 years ago, he quickly adapted himself to his new home where in 1957 he won the Pulitzer Prize for music. The gift is an ambitious work written at a time when Toch surely anticipated no move to the New World. It is a large and majestic symphony entitled *An mein Vaterland* (1912-13), composed for large orchestra, organ, soprano solo, mixed chorus, and boys' choir. With the full

score is the composer's holograph text which he used in the second and third movements. The words come from the Twenty-first Psalm, from *Schutt* by Anastasius Grün, and from *Die Musik* by Franz Grillparzer. Large and impressive as it is, the work remains unpublished, a victim of World War I.

As a memorial to the late President Kennedy, Harriet Cohen, British pianist, presented a holograph of an important choral work by Ralph Vaughan Williams (1872-1958), one of England's greatest composers. It is entitled *Sons of Light* (words by his wife, Ursula Wood), and this full orchestra score is the more interesting because of its corrections, emendations, and additions. It was first performed under Sir Adrian Boult in London's Royal Albert Hall on May 6, 1961.

Holographs of Living Composers

Most of the original manuscripts of living composers come as gifts of the creators themselves, who this year were unusually generous. Donors other than the composers are specifically mentioned.

Richard Adler (b. 1921) presented the score (piano-vocal) of his *Roman Holiday*, a still unproduced musical comedy. There is no reason to believe that it will be less successful or popular than *Damn Yankees*, *Pajama Game*, and his other triumphs on stage and radio.

The full score of *Prayers of Kierkegaard* enriches the collection of holographs of Samuel Barber (b. 1910). This work for orchestra, mixed chorus, and three solo voices was commissioned by the Library's Serge Koussevitzky Music Foundation and is dedicated to the memory of Serge and Natalie Koussevitzky. It was first performed in Boston on December 3, 1954, with Charles Munch conducting the Boston Symphony Orchestra and the Cecilia Society Chorus. The soloists were Leontyne Price, soprano; Jean Kraft, alto; Edward Munro, tenor. The prayers come from

Kierkegaard's writings of 1847-55, his journals, *The Unchangeableness of God*, and *Christian Discourses*.

Also received was the full score of Mr. Barber's Second Symphony, Op. 19, which was completed on February 3, 1944, and performed by Serge Koussevitzky and the Boston Symphony Orchestra exactly a month later. This work was commissioned by the U.S. Army Air Force, and Mr. Barber was at the Army Air Field at Fort Worth, Tex., when he began to write it. He accompanied pilots on many flights and became intimately acquainted with their experiences. He stressed, however, that his symphony is emotional, not descriptive, not program music. Nevertheless the orchestration called for an electrical "tone generator," which was specially constructed by the Bell Telephone Laboratories in New York City.

A large score comes to join others here by William Bergsma (b. 1921), a work for chorus and orchestra called *Confrontation/ From the Book of Job*. It was completed in Nyack, N.Y., in 1963.

That brilliant composer-conductor-pianist, Leonard Bernstein (b. 1918), is represented this year by the holograph piano-vocal score of his *Candide*. He called it "a comic operetta," and one knows, in glancing at the roster of authors providing book and lyrics, that Voltaire was well represented: Lillian Hellman, Richard Wilbur, John Latouche, Dorothy Parker, and the composer himself. The New York production opening on December 1, 1956, at the Martin Beck Theatre had no fantastic run, but during the intervening years the work has grown steadily in importance—or public judgment has increased in perspicuity. Today it is considered one of the brightest achievements of the American musical theater.

Carlos Chávez (b. 1899) is the dean of Mexican composers and recognized as an advanced and courageous innovator. He was commissioned last year by the Library's Eliza-

beth Sprague Coolidge Foundation to write a chamber music work for the third Inter-American Music Festival, and the resultant manuscript is an unusual score for violin, viola, and cello. He called it simply *II Invención*, and it was first performed at the festival in the Library on May 8, 1965. The artists were Marc Gottlieb, Scott Nickrenz, and Irving Klein, members of the Claremont String Quartet.

Aaron Copland (b. 1900) continued to enlarge his collection of holographs in the Library by presenting two works formerly on deposit. One is the formidable Piano Sonata (dedicated to Clifford Odets), which was completed in Santiago, Chile, on September 25, 1941. Its voluminous sketches attest the composer's conscientious struggle for perfection.

The second Copland score (also accompanied by sketches, drafts, revisions and a piano reduction) is his *Symphonic Ode* (1928-29), written for and dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary. The first performance occurred in Boston on February 19, 1932. A note on the score in the composer's hand explains that "Markings in blue pencil are those of Serge Koussevitzky, first conductor of this work."

Mr. Copland supplied the following program note when the premiere took place:

The title *Symphonic Ode* is not meant to imply any connection with a literary idea. It is not an Ode to anything other than the particular spirit to be found in the music itself. What that particular spirit is, is not for me to say. In another connection, André Gide has well expressed my meaning [preface to his *Préludes*, 1896]: "Before explaining my book to others, I wait for them to explain it to me. To wish to explain it first would be to restrain its meaning prematurely, because even if we know what we wish to say we cannot know if we have said *only* that. And what interests me especially is what I have put into my book without my own knowledge—that part of the unconscious that I should like to name 'la part de Dieu.'"

Henry Dixon Cowell (b. 1897) added to his

growing collection of holographs here by contributing the score of his Symphony No. 15. Composed in 1960 and bearing the title of *Thesis*, it was written "for Carl Haverlin and Broadcast Music, Inc."

Paul Creston's *Missa solennis*, Op. 44, written for men's chorus and organ, shows him as a finished artist. Three notebooks contain his drafts of various works in all stages of completion. There are songs with piano accompaniment (including an interesting diagram setting forth a rhythmic scheme), a choral setting of *Adeste Fideles* and another *Missa solennis*, a suite for organ, and a "dance overture" for orchestra. Only the last named bears a date: Dec. 1954.

Revered for his originality and imagination is the Italian Luigi Dallapiccola (b. 1904). He presented a work that is devoutly impressive and memorable, the result of a commission tendered by the Library's Elizabeth Sprague Coolidge Foundation. The title page reads *Parole di San Paolo* "per una voce media e alcuni strumenti," and the Latin text comes from St. Paul's First Epistle to the Corinthians, the 13th chapter. Its world premiere was at the 13th chamber music festival in the Library of Congress on October 30, 1964, as Nancy Williams, soprano, sang to the accompaniment of members of the National Symphony Orchestra, with the composer conducting.

Three major works came from Alvin Derald Etler (b. 1913), well-known American composer who teaches at Smith College: *Dramatic Overture* for orchestra (first draft included), written in 1956; a string quartet (showing many corrections and changes) dated March 25, 1963; and a sonata for organ (also with many corrections), written in 1950.

Don Gillis (b. 1912), American composer who has gained a large following through radio, presented a number of his scores: *Four Moods in Three Keys*, a suite written in 1934 for the Fort Worth Little Symphony; a clever little work for four trumpets called *The*

Rushin' Trumpeteers, on which Mr. Gillis wrote: "Original score to my first published work, written at T. C. U. as a student in 1934"; *Scherzofrenia*, a short work for full orchestra (1946); *Serving Only Thee*, a dignified hymn that shows the composer in a different vein; *Short Overture to an Unwritten Opera* (1945); and his Fifth Symphony (1944), which is dedicated to Frank Black, conductor of the National Broadcasting Company.

In Argentina Alberto Evaristo Ginastera (b. 1916) has developed into a composer of international stature. Under a commission of the Elizabeth Sprague Coolidge Foundation he wrote *Bomarzo*, a cantata for narrator, baritone, and small orchestra, which was first performed in the Library on November 1, 1964, at the 13th chamber music festival. Robert Stattel was the narrator, Robert Murray the baritone, and Walter Hendl conducted a group from the National Symphony Orchestra. Intensely dramatic, the text, written by Manuel Mujica Lainez, was drawn from the novel of the same name. Exuding a Poe-like atmosphere, it tells of the spiritual adventures of a 16th-century Italian whose psychological problems are fearful and insoluble.

Until this year the Library had no holographs of Alois Hába (b. 1893), Czech composer whose iconoclastic theories of melody and harmony have greatly affected modern music. Now it has a fine manuscript of a sizable work, the *Symphonische Fantasie für Klavier und Orchester*, Op. 8. It was composed in 1921, shortly before he embarked upon his revolutionary method of writing in quarter tones.

Alan Hovhaness (b. 1911), American composer of Armenian lineage, generously continued to present manuscripts of his exotic and atmospheric works. Received this year were:

Ghazal No. I, Op. 36, No. 1 (piano solo, c1961).
Ghazal No. II, Op. 36, No. 2 (piano solo, c1961).

Meditation on Orpheus, Op. 155; first ending (orchestra, c1958).

Pilate. Opera in one act, Op. 196 (orchestra of winds and percussion, c1964; words by the composer).

Prayer of St. Gregory. For trumpet and string orchestra (version for trumpet and piano, c1961).

Prometheus (orchestra, c1964).

Sonata ricercare (piano solo, c1963).

Suite for band (c1950; also parts and reduction for piano or organ).

Toccata and fugue, Op. 6 (piano solo, c1963; only leaves 1 and 8 are holograph; leaves 2-7 are reproduction on transparent sheets).

Trio, Op. 201 (score for violin, viola, cello; c1963; also parts).

Watchman, Tell Us of the Night, Op. 34B. Bass solo, mixed chorus, oboe, clarinet, and strings. Words by John Bowring (score; also reduction for voice and organ, c1962).

Of America's Ulysses Simpson Kay (b. 1917) the Library acquired the *Fantasy Variations*, an elaborate work for orchestra which was commissioned by Arthur Bennett Lipkin.

A powerful and curious work that received its first performance in the Library on October 30, 1964, again at the festival of chamber music, is the *Missa "Miserere Nobis,"* Op. 45, by the German composer Giselher Klebe (b. 1925). Written for 18 wind instruments, it was commissioned by the Library's Serge Koussevitzky Music Foundation and is dedicated to the memory of Serge and Natalie Koussevitzky. When it was heard at the festival, Howard Mitchell conducted the wind section of the National Symphony Orchestra.

Ezra Laderman (b. 1924), prominent American composer, is now represented for the first time in the autograph collection by *Three Duos* for violin and cello (1962) and a *Trio* for violin, cello, and piano (1959).

The next manuscript to command attention spreads fragrance and cheer and romance. It is practically the complete piano-vocal score of *My Fair Lady* in the handwriting of Frederick Loewe. This musical play, based

"The Rain in Spain" is only one of many hit tunes in *My Fair Lady*, which opened in New York at the Mark Hellinger Theatre on March 15, 1956, and enjoyed a run of 2,717 performances. It was the longest-lived musical in Broadway history.

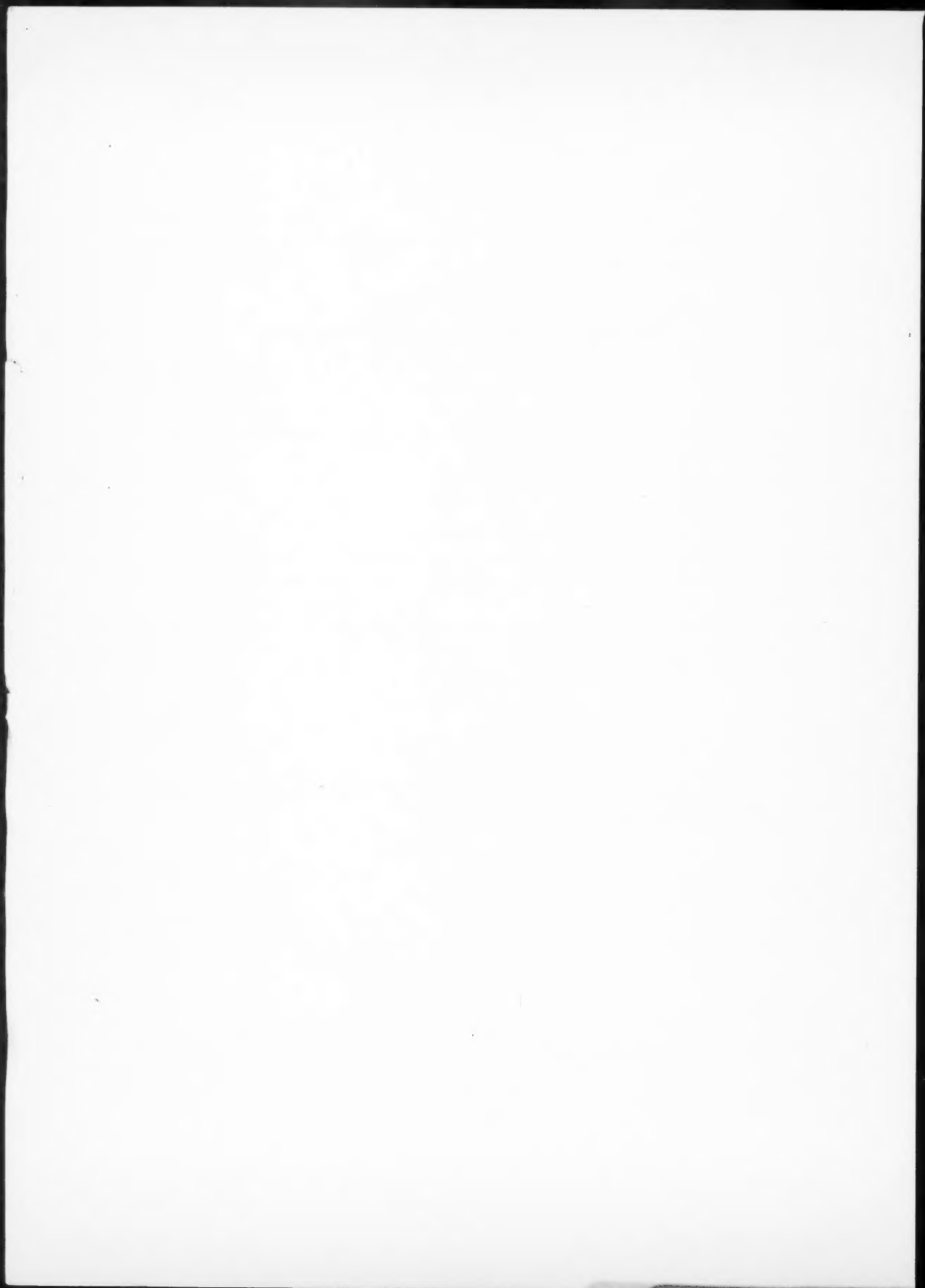
"The Rain in Spain" from *My Fair Lady*

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Please insert between pages 22 and 23 of the Quarterly Journal of the Library of Congress, v. 23, no. 1, January 1966.



The Rain In Spain

u *stays mainly in the plain*

Eliza: (spoken)

The Rain in Spain stays mainly in the plain:-

Higgins: (spoken)

I think she's

got it!

I think she's got it!

Eliza:

The Rain in Spain stays

Higgins: (spoken)

main-ly in the plain:- (By George she's got it! - By George she's

Printed in U.S.A.

CHAPPELL PROP.

on George Bernard Shaw's *Pygmalion*, with lyrics by Alan Jay Lerner, has created theatrical and box office history and continues to be one of the most delightful attractions of all time. Adroit as the text is, the music was chiefly responsible for its unique popularity, and Mr. Loewe's manuscript clearly reveals how he whipped it into shape.

Entirely different in flavor and purpose is *in time of daffodils* by Riccardo Malipiero (b. 1914), which was commissioned by the Elizabeth Sprague Coolidge Foundation and first performed at the festival in the Library on October 30, 1964. The musical setting of five poems of e. e. cummings calls for soprano, baritone, and seven instruments. Karen Roewade and Gene Boucher were the respective vocalists at the first performance, with Howard Mitchell conducting the ensemble.

From Darius Milhaud (b. 1892) came the orchestra score of his short opera, *Les Malheurs d'Orphée*, composed in 1924. When first produced, in Brussels at the Théâtre Royal de la Monnaie on May 7, 1926, John Charles Thomas, American baritone, sang the title rôle and the conductor was Corneil de Thoran.

In his memoirs, *Notes Without Music*, translated by Donald Evans (New York, Knopf, 1953; p. 167-170), the composer tells how he wrote the opera at the request of the Princess de Polignac:

I had for a long time been wanting to transpose an ancient myth to modern times. I was attracted by the legend of Orpheus, whom I imagined as a peasant of the Camargue, living on that wonderful plain where mirages hover above blue horizons. I wanted Eurydice to have nothing in common with him, to be a stranger to his country and his settled ways. I pictured her as one of the gypsies who go on pilgrimage to Les Saintes-Maries-de-la-Mer, and belong to a fiery, mysterious, passionate race.

Armand Lunel had now been a philosophy teacher in Monaco for several years . . . Gallimard had published a number of books by him which I admired enormously and in which I saw the fulfillment

of the promise of his youth . . . I told him of my idea, and in the course of long conversations we worked out the details of a libretto that Lunel undertook to write for me. He fell in with my wishes admirably . . . the libretto was beautifully balanced. He built it up in short scenes, with separate arias, duets, and choruses. This made my task all the easier, and I composed *Les Malheurs* straight off, working all day long and then, at the end of the afternoon, going out for a drive with Madeleine Milhaud . . . [It] was the first of a series of chamber operas that I wrote . . . I scored it for only thirteen instruments.*

Vincent Persichetti (b. 1915), versatile American composer, has given the Library his *Hymns and Responses for the Church Year*, Op. 68, short choral settings, mostly in close score. Of them Mr. Persichetti wrote: "The hymns and responses in this collection were written for choir and congregational use . . . Some hymns may be used as anthems for the senior choir or quartet and others for the junior choir and Sunday school." A distinguished list of poets provided the words, among them W. H. Auden, e. e. cummings, Milton, Padraic Colum, Isaac Watts, E. S. Millay, Conrad Aiken, Shakespeare, Louis Untermeyer, Wallace Stevens, Shelley, and T. S. Eliot.

Additional holographs received from Mr. Persichetti were his Fourth Piano Sonata, Op. 36 (1949); Psalm for band, Op. 53 (1952; commissioned by Pi Kappa Omicron National Band Fraternity); Serenade No. 12 for solo tuba, Op. 88 (1963); and Sonatine for organ (pedals alone), Op. 11 (1940).

Another well-known American composer whose holograph holdings were enlarged this year is Burrill Phillips (b. 1907), as the following titles attest:

Concerto for piano and orchestra (score, 1939; also sketches and worksheets).

Dance for orchestra and solo performer (score, 1940; also a second score and sketches).

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The First Day of the World. Translated from Virgil's Georgics, Bk. II, 323-342, by Alberta Phillips (men's chorus and piano, 1958; also sketches).

Play Ball; ballet, choreography by Thelma Biracree (orchestra score, 1938; also another score and sketches).

Serenade for piano, four hands (written for Dorothea and Vincent Persichetti; also sketches).

Tom Paine (overture for orchestra score, 1944-46; also sketches).

No American composer is held in greater esteem than Walter Piston (b. 1894). Three of his holographs were received during the past year, each one of major importance and impact. The first of them, the full score of his Concerto for violin and orchestra is dated 1939. Ruth Posselt was the soloist with the National Orchestral Association in the first performance in New York's Carnegie Hall on March 18, 1940. When the work was performed the following year in Boston, these significant words by Mr. Piston, quoted by George Henry Lovett Smith in the *Magazine of Art* (February 1940), were published in the Boston Symphony program for January 31, 1941:

Is the Dust Bowl more American than, say, a corner in the Boston Athenaeum? Would not a Vermont village furnish as American a background for a composition as the Great Plains? The self-conscious striving for nationalism gets in the way of the establishment of a strong American school of composition and even of significant individual expression. If the composers will increasingly strive to perfect themselves in the art of music and will follow only those paths of expression which seem to them the true way, the matter of a national school will take care of itself. And who can predict the time of its coming? Some say it is already here. Some say it has been here since the turn of the century. Others feel that it will take time to show the true significance of the enormous development of these recent years. But the composer cannot afford the wild-goose chase of trying to be more American than he is.*

*Reprinted by courtesy of The American Federation of Arts.

Mr. Piston also gave his Prelude and Fugue for orchestra, written in 1934 on commission for the League of Composers. Artur Rodzinski conducted the world premiere in Cleveland with the Cleveland Symphony Orchestra on March 12, 1936.

The same composer's Sextet for strings, which resulted from a commission from the Elizabeth Sprague Coolidge Foundation was one of the highlights of the Library's 13th chamber music festival. It was first performed in the Library on October 31, 1964, by the Kroll Quartet, Walter Trampler, viola, and Benar Heifetz, cellist.

Another work performed for the first time at the festival was *Amarylis*, variations for string trio by William Howard Schuman (b. 1910), now president of Lincoln Center in New York. Commissioned by the Coolidge Foundation, these variations derive from an old English round which begins with these words: "Turn, Amarylis, to thy swain,/ Thy Damm calls thee back again."

At the bottom of the first page of music Mr. Schuman had written:

3 treble voices are called for in the last section beginning at measure 567. These singers should be off stage, or if not possible, on stage but screened from the view of the audience. The participation of the singers should have the element of surprise and therefore it might be best not to announce their participation in the program listings. W. S.

With some modifications Mr. Schuman's surprise was carried out at the performance by the New York String Trio in the Coolidge Auditorium on October 31, 1964. As the string players reached the appropriate spot, the doors at the back of the stage opened quietly and three young ladies stepped forward and sang the text of the round. The audience was spellbound and, of course, astonished. The fact that the singers were visible detracted in no way from the composer's intent. This bit of stage management will always be effective but never again as effective as at its first presentation.

Three holographs of the American composer Roger Huntington Sessions (b. 1896) were received from John Lessard, who also gave the Chanler manuscripts. The first is a piano draft, incomplete but substantial, of Mr. Sessions' incidental music to *The Black Maskers*, a play (1908) by L. Andreyev. Composed in 1923, the music was performed with the play in June of that year at Smith College. When the well-known orchestral suite of this music was published in 1932, the composer included this 1908 quotation from Andreyev's diary:

Every man, as I afterward came to see and understand, was like that rich and distinguished gentleman who arranged a gorgeous masquerade in his castle and illuminated his castle with lights; and thither came from far and wide strange masks, whom he welcomed with courteous greetings, though ever with the vain inquiry, "Who are you?" And new masks arrived, ever stranger and more horrible—The castle is the soul; the lord of the castle is man, the master of the soul; the strange, black maskers are the powers whose field of action are the soul of man, and whose mysterious nature he can never fathom.

The other two Sessions holographs are both works for organ. The Chorale Prelude on *Jesu, meine Freude*, which he evidently completed in Florence on August 29, 1924, was dedicated to Douglas and Emily Moore, but on the manuscript Mr. Sessions also wrote: "For Teddy Chanler. In memory of the 'heroic age' of the late 'Cleveland Institute of Music' (or should I call it the Romantic Age?) Roger H. S. (October 15, 1925)." The companion piece, Chorale Prelude No. 2, composed in Paris in May 1926, was dedicated to Theodore Chanler.

Leo Sowerby (b. 1895) added the following to his holographs:

Fantasy for trumpet and organ (c1964; also separate trumpet part, draft, and corrected proof).
A Great and Mighty Wonder. Christmas anthem. Text by St. Germanus (634-734), translated by J. M. Neale (c1963).
Hymn [One Body We] ("For Washington Cathedral, May 7, 1963," i.e., 1964).
In Babilone. For brass band and carillon. For

Washington Cathedral, Ascension Day, May 7, 1963 [i.e. 1964].
The Lord Is King. Anthem (c1964; also draft and corrected proof).
Lovely Infant. Anonymous Christmas carol anthem (c1963; corrected proof).
O God, My Heart Is Ready ("for Washington Cathedral, Ascension Day, May 7, 1963," i.e., 1964).
O Holy City Seen of John. Two-part anthem (c1964; also draft and two corrected proofs).
The Pool of Bethesda. Anthem (c1964; also draft and two corrected proofs).
Prayer of King Manasses of Juda. Anthem (also draft, 1963).
Two sketches for organ, entitled "Nostalgic" and "Fancy-free" (c1964; also drafts and corrected proof).
Solomon's Garden. A short cantata (organ-vocal score, c1964; also draft and two corrected proofs).
Thy Word Is a Lantern Unto My Feet. Psalm 119. In memoriam—John Fitzgerald Kennedy. Anthem (c1964; also draft, holograph text, and corrected proof).

One of the most controversial composers of the day is the German, Karlheinz Stockhausen (b. 1928). Recognizing his revolutionary influence the Library's Serge Koussevitzky Music Foundation commissioned him to write a major work. The "manuscript" received, entitled *Mixtur für 5 Orchestergruppen* and dated January 15, 1965, is comprised chiefly of diagrams that would be familiar only to experts in the most advanced tendencies. Accompanying the score is an extensive set of instructions, drawings, and diagrams, all of which, the composer says, are essential for successful performance.

The Library was particularly fortunate to receive nine holographs of Igor Stravinsky (b. 1882), one of the greatest musical figures of the century. The first, *Babel*, is a cantata, composed in 1944 for narrator, chorus, and orchestra. According to Roman Vlad's biography of Stravinsky (London, 1960; p. 163), it was part of a large cycle based on texts from Genesis which Nathaniel Shilkret commissioned in 1944 and which was first performed in Los Angeles in October 1946.

Schoenberg wrote the Prologue, Shilkret himself *The Creation*, Tansman *The Fall of Man*, Milhaud *Cain and Abel*, Castelnuovo-Tedesco *The Deluge*, Ernest Bloch *The Message*, and Stravinsky the work in hand.

With his *Cantata* for mezzo-soprano, tenor, female choir, and small instrumental ensemble Mr. Stravinsky ventured into a different realm. He himself conducted the first performance (November 11, 1952, by the Los Angeles Chamber Symphony Society) and said of it in a program note (as quoted by Vlad, p. 179, and reprinted here by permission of the Oxford University Press):

My *Cantata* . . . was composed between April 1951 and August 1952. After finishing *The Rake's Progress* I was persuaded by a strong desire to compose another work in which the problems of setting English words to music would reappear, but this time in a purer, non-dramatic form. I selected from popular anonymous lyrics of the fifteenth and sixteenth centuries, verses which attracted me not only for their great beauty and their compelling syllabification, but for their construction, which suggested musical construction.

Three of the poems are semi-sacred. The fourth, "Westron Wind," is a love lyric; the *Cantata* is, therefore, secular.

The *Concerto en re* for string orchestra was composed in 1946 and dedicated to the Basler Kammerorchester and its conductor, Paul Sacher, who gave the first performance in Basel on January 27, 1947. Light, animated, and entertaining, the music was converted in 1952 into a ballet by George Balanchine, who continues to present it as *The Cage*.

Twenty years ago Mr. Stravinsky invaded the field of jazz, and with marked success. For Woody Herman and his orchestra he wrote *Ebony Concerto*, which was played by that ensemble for the first time at Carnegie Hall on March 25, 1946. It contained a special solo clarinet part, virtuosic in character, which featured the ability of the leader. Mr. Vlad wrote (p. 127) that it "is a genuine jazz work, while at the same time it is authentic Stravinsky."

A generation ago one of the world's finest and most celebrated chamber music ensembles was the Pro Arte String Quartet. It was founded in Brussels in 1912 by Alphonse Onnou (1893-1940), who was its first violin and guiding spirit until his untimely death. The group made a special impact upon modern music, and many leading composers wrote for it. It played frequently in the Library of Congress and often cooperated with Mrs. Elizabeth Sprague Coolidge in her European musical promotions. Four years after Onnou's passing, Mr. Stravinsky wrote an *Elégie* for unaccompanied viola, which bears this note: "composée à l'intention de Germain Prévost pour être jouée à la mémoire de Alphonse Onnou, fondateur de Quatuor Pro Arte . . . 1944." The work was first played by M. Prévost (violist of the Pro Arte Quartet) on January 26, 1945, at the Library of Congress. With this holograph came two more, a version for solo violin and a version for two violas.

Elegy for J. F. K., written in 1964, was scored for baritone and three clarinets. When performed in Washington on December 7, 1964, however, mezzo-soprano Cathy Berberian sang the text. In a letter of November 28, 1964, Lillian Libman of Hurok Concerts, Inc., wrote: "The *Elegy* . . . came to his mind two months after the assassination of the President. He talked with his friend Auden about setting it to a poem and more or less suggested the idea to the poet, emphasizing that it be 'simple.' Auden wrote his poem in Haiku meter—this being the simplest and purest according to his concept. The work is—according to the composer—'a simple little lyric—quiet.'" Mr. Auden's text begins and ends with the words "When a just man dies, lamentation and praise, sorrow and joy are one."

In 1960 Mr. Stravinsky turned to the Renaissance for musical motivation and produced, for winds and strings, *Monumentum*

pro Gesualdo di Venosa, "three madrigals recomposed for instruments." The three pieces selected from the works of the Italian prince were: *Asciugate i belli occhi* (V, 14); *Ma tu, cagion di quella* (V, 18); *Belta poi che t'assenti* (VI, 2). They were first performed in Venice, September 1960.

The arrangement of *The Star-Spangled Banner*, harmonized in typical Stravinskyian manner, has been a *cause célèbre* since it was first presented in the Los Angeles Embassy Auditorium on October 14, 1941, James Sample conducting the WPA Symphony. The version for chorus and piano now joins the holograph score, which has been in the Library for many years. In a statement attached to the orchestra version, Mr. Stravinsky said:

Searching about for a vehicle through which I might best express my gratitude at the prospect of becoming an American citizen, I chose to harmonize and orchestrate as a national chorale the beautiful sacred anthem *The Star-Spangled Banner*. It is a desire to do my bit in these grievous times toward fostering and preserving the spirit of patriotism in this country that inspires me to tender this my humble work to the American people.

And finally the Library received the holograph of Mr. Stravinsky's *Symphonies d'instruments à vent*, written in 1920 in memory of Debussy and revised in 1947. Serge Koussevitzky conducted the first performance in Queen's Hall, London, on June 10, 1921. In explanation of its lack of popularity Vlad (p. 80-81) says that the music is completely inward, that it is "a work of hieratic austerity . . . yet another manifestation of Stravinsky's deeply religious nature."

Two important holographs were received from Virgil Thomson (b. 1896). *The Feast of Love* for baritone and small orchestra is based on Latin stanzas translated by Mr. Thomson from the *Pervigilium Veneris* of the second or fourth centuries A.D. Commissioned by the Elizabeth Sprague Coolidge Foundation, it was first performed in the Li-

brary at the festival on November 1, 1964, with David Clatworthy as baritone and Walter Hendl conducting.

Mr. Thomson has also given the piano-vocal holograph score and the orchestral score (copyist's score with holograph markings) of his famous and joyous opera, *Four Saints in Three Acts*, and a holograph draft of the "Saints Procession," specially arranged for the Harvard Glee Club in 1929. Composed in 1927-28, the opera was first produced with a completely Negro cast on February 8, 1934, in Hartford, Conn., under the auspices of the Friends and Enemies of Modern Music, with Alexander Smallens conducting. John F. Kyes said of the opera in the February 25, 1934, issue of *Musical America*:

The comparatively simple action . . . was supplemented by the occasional introduction of a small mixed ballet. Costumes, now piously demure, now brilliant, were effective against settings in which the use of cellophane predominated in a most interesting manner Through it all ran a sardonic vein of humor, lent by the sudden contrasts in Miss Stein's never quite comprehensible sequences.

Gertrude Stein wrote the words in 1927 at the request of Virgil Thomson, building the phrases around two of her favorite saints, Teresa of Avila and Ignatius Loyola. Mr. Thomson composed his music the following winter. Mr. [Maurice] Grosser's scenario, however, was evolved only two years ago. It cleverly interpolated two characters, the Commère and Compère . . . whose spoken stage directions and Steinian attempts to explain the speeches of other characters by utterly unrelated comments, frequently brought down the house.

The reader is again reminded of the 1964 chamber music festival by the holographs (full score and piano-vocal score) of a Cantata for two sopranos, alto, and chamber orchestra written in 1958 by Aurelio de la Vega (b. 1925). First performed at the Library on November 1, 1964, it is a most unusual setting of verses by Roberto Fernández Retamar. Walter Hendl conducted the instrumentalists; the singers were Karen Roewade, soprano; Nancy Williams, mezzo-soprano; and June Genovese, alto.

Another holograph by this same Cuban composer is his *Variants* for piano solo, written in California, in the summer of 1964. Especially interesting are the symbols he has devised to show the player how to produce the unconventional sound effects in which the piece abounds.

The American composer Hugo Weisgall (b. 1912) generously added to his works in the Library. The holographs of the full score and the piano reduction of *Soldier Songs*, Op. 6, for baritone and orchestra, differ somewhat from each other. Reviewing the work in *Notes* (July 1953), Henry Woodward wrote that these "are dramatic settings of nine poems which lay before us the violence of war and the bitterness of disillusion. The music is powerful, even crude, in its super-abundance of material and abrupt shifts from one accompaniment figure to another, but it is coherent, none the less, and compels attention by sheer force of musical and poetic imagination."

Also received from Mr. Weisgall were a sketchbook filled with miscellaneous sketches from June 1928 to July 1930 and several items connected with *Lillith*, an early opera in one act: an incomplete full score, three fragments, and a draft of a piano-vocal score on which the composer wrote: "Libreto adapted from the play by Lois Ellmon by Hugo D. Weisgall . . . April 27, 1933-May 16, 1934."

Mr. Weisgall's most successful work to date is his opera based on Pirandello's play, *Six Characters in Search of an Author*. The opera was first produced at the New York City Center on April 26, 1959, Sylvan Levin conducting. The Library now has the original manuscript of the first act (full score), the draft of the piano-vocal score and a condensed score, and some 500 leaves of typescript and correspondence with the librettist, Denis Johnston. The composer dedicated this powerful work, when it was published (Presser, 1960), "to my own two special charac-

ters, Jonathan and Deborah, who outgrew their parts while waiting for this opera to be completed."

This section closes with *Chamber Piece No. 1 for 14 Players*, commissioned by the Library's Serge Koussevitzky Music Foundation and composed in 1964 by Stefan Wolpe (b. 1902). Its world premiere occurred at the Library on February 5, 1965, when it was performed by the Contemporary Chamber Ensemble conducted by Arthur Weissberg.

Holograph Letters, Etc.

Musicians' autograph letters and documents received during the year, while not as numerous as composers' holographs, are unusually rich in research materials.

There is an element of pathos in eight leaves in the handwriting of Hector Berlioz (1803-69), torn out of what seems to have been a small account book in which the great French composer recorded receipts and expenditures from February 18 to September 1, 1868. This was the year before the unhappy and unwell man died. Sample entries: for February 18, "Argent gagné en Russie toutes dépenses payées—17,500 fr"; "Donné à ma belle mère à mon retour de Russie, sa pension trimestrielle—175 fr"; April 18, "Payé pour la maison—200 fr"; "Pour une voiture—5 fr"; "Payé au barbier—7 fr"; "Payé à la bonne—100 fr"; "Payé pour du bois—6 fr." In May he noted this: "Donné pour le portrait de Louis—25 fr," for he was anxious to have a good portrait of his son who did not live up to the father's expectations and who, a victim of yellow fever, had died in Havana on June 5, 1867.

Two letters written by Ernest Bloch (1880-1959) reveal that composer's special desires and moods. On March 17 and 18, 1939, the Boston Symphony Orchestra presented a complete program of Bloch's music, which included his epic rhapsody *America*. On March 8 Bloch wrote to L. J. Rogers, the

orchestra librarian, what some of his requirements were: "What I need is a *noise, sonorous—but not so much* as a deep tamtam—which can *give the impression of a factory in action*—blows of hammers, machines, noise, poison gas, bombs, well all our 'civilization' as it goes—'Progress!'—The difficulty is this: it must make a *noise*, deep, strident, go on the *nerves* of people—like our factories!—but not be *too realistic* either, as my musical evocation of our 'times' remains always 'musical' in itself, and is *not a mere imitation of factories*."

Bloch's other letter, to an unidentified recipient in Boston, was written on January 13, 1940, on stationery of the Hotel Durant in Berkeley, Calif. He was in an unhappy frame of mind, he disliked critics and criticism (and sarcastically praised the Nazis for their suppression of such activity), he disliked the California atmosphere in spite of its wondrous climate, and he wished he were in Boston where he had experienced 3 weeks of happiness.

Several interesting letters were presented to the Library by Hans F. Adler, among them two written by Hans von Bülow (1830–94). One recipient is named, the other is not, but perhaps they were identical, namely Bernardus Boekelman (1838–1930), a well-known German pianist whose later career was in New York. In the earlier missive Bülow wrote (Number 8, 1864) to the unnamed correspondent and congratulated him on his appointment as the future court pianist to the Emperor of Mexico! In a letter of November 14, 1875, Bülow, then in New York, wrote to Boekelman and hoped soon to renew his personal acquaintance. That the two recipients were the same is supported by the fact that Boekelman went to Mexico in 1864 and arrived in New York 2 years later, just at the time that Maximilian's hopes collapsed.

The French composer, Clément Philibert Léo Delibes (1836–91), has long been represented in the Library by many music manuscripts, among them *Lakmé*, one of the most

popular operas of the past century, first produced in Paris at the Opéra-Comique on April 14, 1883. Consequently it is a pleasure to report the acquisition of an autograph letter of Delibes in which the opera and a famous American singer who appeared in it are mentioned. It is not known to whom the letter was addressed, but the text reads:

Choisy-au-Bac
Samedi 26 7bre [1885]

CHER AMI,

Je vous avais déjà rédigé une dépêche disant: *pas reçu lettre Nevada, ignore son adresse; veuillez lui faire dire que j'accepte*—lorsque ma femme est arrivée à Choisy avec une, avec deux lettres de Mlle Nevada qui attendaient rue de Rivoli. (Il faut dire qu'en ce moment Jean est aussi en congé)

Je télégraphie donc directement à Mlle Nevada pour la prier de compter sur moi, mais ma femme, qui ne soucie pas d'aller déjeuner, trouve un prétexte.

Je serai à Paris Lundi; j'ai un rendez vous au *Figaro* à 3 heures pour leur concours—en sortant de là, je viendrai vous voir. J'espère que mes représentations de *Lakmé* sont satisfaisantes—mais en ce moment, j'aimerais mieux savoir Carvalho à Vienne—y est-il? et comment n'a-t-on pas encore pas remplacer ce médiocre *Baryton*?

Vous avez vu, n'est-ce pas, mes corrections de *Lakmé*—il y en avait de très utiles au point de vue de la province.

Pour *Sylvia*, il y a des choses terribles! Mais je ne vais pas aussi vite que je voudrais à cause de la paresse ou des distractions de mes hôtes. Surtout ne faites pas tirer avant moi, c'est indispensable.

A Lundi, cher ami, et bien affectueusement
tout à vous

LEO DELIBES

The title rôle of *Lakmé* was created by an American, Marie Van Zandt (1861–1919), but the American mentioned in the letter was Emma Nevada (real name Emma Wixom, 1859–1940) who also successfully sang the part, as well as others that Van Zandt favored. It is not surprising that the press of France and America emphasized their lack of affection for each other.

Eight autograph letters of Robert Franz

(1815-92), all written in August 1890 to a publisher, are not without interest because they refer to his editings and harmonizations of the music of J. S. Bach.

The well-known musicologist, Max Friedlaender (1852-1934), was an intimate of the Brahms circle. Nearly 40 letters and post cards, 1883-1913, all addressed by him to the great Brahms biographer Max Kalbeck, refer repeatedly to the career and interests of Brahms.

A collection of 40 autograph post cards and visiting cards, 1877-91, sent by Eduard Hanslick (1825-1904) to the Austrian composer Eduard Kremser relates to Viennese musical events and experiences. Hanslick, it will be remembered, was a great and controversial critic and also an intimate friend of Brahms.

From the same milieu come some 65 autograph letters and cards written between 1873 and 1904 by Sir George Henschel (1850-1934) to Max Kalbeck. Brahms esteemed Henschel not only as a singer, conductor, and composer but also as a drinking companion.

Theodor Hoch (1843-1906), a musician who could "double in brass" (i.e., he became famous as a cornet soloist), wrote a letter from Norman, Okla., on April 21, 1899, to his old Vienna friend Eduard Kremser, saying that he hoped to return to Austria for a few concerts. For 8 years he had been on the road in America with the Mozart-Symphony-Club, and if he could come back to Vienna for a few appearances his prices would be:

1 concert-----	100-150 marks
2 concerts in 1 city-----	160 "
1 week-----	320 "
for longer period	
1 week-----	275 "

Max Kalbeck (1850-1921), author of the multiple-volume biography of Brahms and the recipient of letters mentioned above, is well represented by both letters and documents. One of the latter is his own copy of the first edition of Brahms' *Thematisches Verzeichniss*

(Berlin, Simrock, 1887), filled with the biographer's autograph emendations, notes, and observations. To Brahms he sent a dozen autograph letters, two post cards, and several original poems, all coming from the period 1874-88. (It is not generally known that Kalbeck was a poet as well as a scholar.) Here, too, are 38 leaves of sketches preliminary to his great Brahms masterpiece. These papers (together with those of Friedlaender, Hanslick, Henschel, and Mandyczewski constitute a body of material important to all interested in Brahms and the musical life of his time.

Composers are easily disappointed, hurt, and irritated, and Ruggiero Leoncavallo (1858-1919), creator of *I Pagliacci*, was no exception, as a letter to an unknown recipient shows. Apparently written in the middle 1890's and with an Italian's disregard for the niceties of the French language, it vents the composer's wrath on Wilhelm Jahn, director of the Vienna Opera, for not producing *Tommaso Chatterton*:

Villa Giovanelli Brissago
(Suisse)

MA CHÈRE AMIE

D'après votre conseil j'ai écrit à Jahn, qui m'a fait répondre par un secrétaire de la direction qu'il avait rectifié l'annonce de la "*Neue Freie presse*" et avait fait dire que Chatterton ne figurait pas parmi les nouveautés de la saison prochain à Wien.

El voilà, chère amie. Maintenant, j'espère que vous n'insisterez plus sur la bonne amitié de Mr. Jahn pour moi. Il est bien ce que je pensais un homme très faux, et croyez que s'il a donné *Pagliacci* c'est parce que il n'a pas pu faire à moins et grâce à la campagne qu'a fait dans la presse Viennoise mon ami Frischauer. Il ne donnera pas plus Chatterton qu'il n'a pas donné les *Medicis*. Et pourtant pour cet oeuvre il avait bien les artistes et ça ne coutait pas cher à monter!—Moi je n'écirai plus jamais car je suis trop fier pour implorer qui que soit. Et du reste à l'avenir il sera forcé à monter mes oeuvres par l'opinion publique. J'ai toutes les raisons d'être blessé dans mon amour propre, car, voyons après *Cavalleria* on a bien monté de Mascagni l'ami Fritz et Rantza. Et que fait on pour moi après le grand succès de *Pagliacci*?—

N'en parlons plus. Aussitôt que j'aurai fini la *Bohème* que je vais donner cet hiver, je ferai le morceau qui doit vous être dédié, car, ma pauvre amie, si j'attends pour cela qu'on donne encore quelque chose de moi à Wien, je risque de me priver de ce plaisir!—

Agreez mes meilleurs amitiés et croyez moi toujours

Votre ami reconnaissant

R. LEONGAVALLO

Another letter presented by Hans F. Adler reveals Franz Liszt (1811–86) patiently trying to ward off a would-be student (he was constantly besieged by applicants), and he does it with characteristic kindness. If she insists on playing for him, he is willing to listen, and he even apologizes for the tardiness of his reply. Since the letter is not published in his *Briefe* (2 vol.), it is worth printing here.

GEEHRTES FRÄULEIN,

Meine Zeit für Clavier Vorträge ist sehr beschränkt, und ich möchte die Ihrige nicht unnütz verbrauchen. Deshalb kañ ich Sie nicht einladen die lange Reise von Utrecht bis hieher zu unternehmen. Indessen, weñ Sie sich so weit bemühen wollen um meine aufrichtige Meinung über Ihr Talent zu Keñen, versichert Sie des besten Empfangs in Weimar—wo noch ein paar Wochen verbleibt—

freundlichst ergeben

F. LISZT.

14ten August 72

Weimar.

Ihr Brief ist mir erst kürzlich zu Händen gekommen, und ich bitte die Verspätung dieser Zeilen zu entschuldigen.

Lawrence Gilman (1879–1939), an honored music critic, published in 1907 a modest but perceptive book on Debussy's only opera. He sent a copy to another composer he thought highly of, Charles Martin Loeffler (1861–1935), an Alsatian who, half a century ago, was often compared with the French master. (Loeffler, incidentally, is of special concern to the Library of Congress, for his widow bequeathed to this institution all of her husband's manuscripts and publishing and performing rights.) Gilman's daughter, Mrs.

Elizabeth L. Anderson, recently gave the Library the following letter that Loeffler wrote to her father years ago.

Medfield—Mass.

29th Dec. 1907

DEAR MR. GILMAN,

I have read with great interest your book on "Pelléas et Melisande." It could not have been better done and showed to me your keen appreciation of this very beautiful score. The Drama by Maeterlink is so wonderful, that I fear even a lesser man than Debussy could have made it go as an opera. It is the one instance in the history of opera where the Drama is so perfect, that music cannot surpass it. This I say in spite of my great enthusiasm for Debussy's score.

Your dedication to Gustave Schirmer's memory is very beautiful and a tribute which all of Gustave's friends will deeply appreciate. You may know, that he himself had a very high regard for you personally and for your rare gifts.

Pray, allow me now to tell you of my own happiness at reading your article on my last orchestral piece. I had hoped—I will not try to hide it from you—that you would like it and I feel much encouraged that you did. I hope you will still like it when you hear it again in New York.

If you have not already done so, I hope you will send a copy of your "Pelléas et Melisande" to M. Debussy. If he can read English, he will love you for what you have done for him.

With best wishes for a Happy New Year to you and all those dear to you, believe me, my dear Mr. Gilman,

ever faithfully yours

CH. M. LOEFFLER

Another glimpse into the "Brahms circle" is afforded by nearly 80 autograph letters and cards sent by Eusebius Mandyczewski (1857–1929) to Max Kalbeck. Penned from 1888 to 1920, they contain innumerable suggestions for the benefit of Kalbeck's biography.

Last year the Manuscript Division transferred to the Music Division an autograph letter of the historian and theorist, Padre Giovanni Battista Martini (1706–84). Written in the mid-18th century to an unidentified recipient, it involves problems both of transcription and translation, and the author gratefully acknowledges the assistance of his

Ilmo Sig. Gio: Batt. Martini

Io di lei da me molto stimato Mangiarotto mi ha somministrato tutti quei
lumi a me tanto necessari, che tutto ciò che concerne l'antichità
della Musica, vede mi fare l'onore di ringraziarlo V. S. Illma nella
prossima adunanza di quest' Istituto. Nell' Istituto delle Scienze.
Appena sarà pubblicato il primo Tomo della storia della Musica, mi
farà molto grato spedirvene una copia come riverente omaggio
della mia Musa, per tutti quelle notizie che mi ha fornito, perche
tali cose mi facendo possono convenientemente arricchire la mia Opera,
la quale io espono in tre Tomi. Non so però più di V. S. Illma
quanto coraggio si adopera per proseguire un'Opera di tanto impegno,
onde io supplisco all'ora Benavventura. Mi dà l'onore di rassegnarmi
al più profondo rispetto, e con tutta la Musa
D. V. S. Illma

Bologna li 17. Gen. 1760

V. S. Illma
Gio: Batt. Martini

colleague John Finzi in both respects:

Your manuscript, which I very much appreciated, has supplied me with all those items of information, so necessary to me, in all that concerns the antiquity of music, so that I shall be honored to thank you at the next meeting of this Academy of the Institute of Sciences. As soon as the first volume of the History of Music is published, I shall be very pleased to send you a copy as a reverent testimony of my

esteem, for all the items of information with which you have favored me, because I am persuaded that all these things can logically and intimately enrich my work, which I shall expound in three volumes. No one more than you can know how much courage one must have to proceed on a work of this magnitude, and for this I beg the indulgence of others. I have the honor of signing myself with the deepest respect, etc.

BOLOGNA, JANUARY 17, 1760

Martini's *Storia della Musica* (Bologna, Lelio dalla Volpe, 1757-81), in three volumes, is one of the monuments of learning of the 18th century. Although the first imprint date reads 1757, the initial volume did not appear until 1760, perhaps later, so the good Padre, as he wrote the above letter, was still looking forward to its materialization.

Opera has its ups and downs, and when it is depressed it can be very low indeed. In 1902 the composer Pietro Mascagni (1863-1945) was leading an Italian opera troupe through the United States. It foundered in Boston, and on November 6 Mascagni wrote a bitter letter (in Italian) to a friend telling his side of the sad story. He blamed the Mittenenthal brothers (American impresarios) for the fiasco, the Mittenenthal brothers blamed him, and the *Boston Traveler* of November 6 reported that "in place of ravishing harmonies delighting a crowded house, discordant clashing drove patrons to the box office to have their money refunded. No blame attaches to the local management of Music Hall, and had it not been for the edict of Mr. Wilbur to turn the company, bag and baggage, into the street, there would not have been a matinee performance yesterday."

A most important literary manuscript, gift of the author, is the holograph of Darius Milhaud's memoirs, *Notes sans musique*, published in Paris by René Julliard in 1949 and in London and New York in 1952 and 1953. Milhaud wrote it in California while a member of the faculty of Mills College. His "Prélude" begins and ends in this charming fashion:

Combien de fois n'ai-je pas entendu: "Vous devriez écrire vos mémoires."—Moi, pourquoi? d'abord j'ai une si mauvaise mémoire—et puis je n'ai ici, à Mills College, où j'enseigne la composition depuis 4 ans, aucun document, aucune lettre, aucun livre. Seul le Catalogue de mes oeuvres pourrait m'aider à préciser certaines, certains voyages . . .

Ai-je besoin d'ajouter que je n'ai aucune préten-

tion littéraire, mais ce livre, écrit un peu à bâtons rompus, aidera à fixer, je l'espère, quelques points de l'histoire de la musique de ces trente dernières années dans une série de notes, sans musique cette fois. D.M.

. . . San Francisco 25 Août 1944.*

Additional chapters were penned (or dictated because Mr. Milhaud was suffering from arthritis in his hand) for a 1962 French edition, and these are here in the handwriting of his wife as well as an edited typescript.

A very curious document (1845) combines the handwritings of the famous inventor of musical instruments, Adolphe Sax (1814-94), and Giacomo Meyerbeer (1791-1864). Sax lists instruments for different types of military bands, and at the bottom of each column Meyerbeer writes his opinions. It is a paper that merits close study.

Mrs. Arnold Schoenberg again presented an assortment of personal papers of her late distinguished husband (1874-1951). They include 14 autograph letters of Anton Webern (1883-1945), 4 letters of Alban Berg (1885-1935), and 6 letters of Wassily Kandinsky (1866-1944).

Jean Sibelius (1865-1957) is represented by three letters (two autograph, one typed) and a manuscript sheet with holograph additions. The last-mentioned document gives the composer's tempo marks for all the movements of all his symphonies. The letters were sent in 1937 and 1938 to Hans Weisbach, conductor and director of the radio station in Leipzig. In the typed letter (October 15, 1937) the composer criticizes Weisbach for performing *Lemminkäinen's Homefaring* too slowly, but then he softens his remarks by adding: "Vorigen Winter habe [ich] Ihre Aufführung von meiner fünfte Sinfonie in Radio aus Leipzig gehört und fand sie ausgezeichnet. Offen gesagt, gebe ich sehr ungern die Metronombezeichnungen, weil man ja, wie Sie wis-

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sen, die Tempi schwerlich fixieren Kann. Es ist alles ungefähr."

A huge mass of material was received from musicologist and editor Nathan Broder. It is a major part of the correspondence files of Oscar George Theodore Sonneck (1873-1928), Chief of the Music Division in the Library of Congress from 1902 to 1917 and editor of *The Musical Quarterly* from 1915 until he died. Far too large to be described in detail, the collection is amazingly rich and significant. Some 5,000 letters exchanged with some 500 correspondents offer a stimulating array of musical philosophies, aesthetics, and evaluations. Sonneck reveals himself both humanly and professionally, and scholars of the future will recognize him as a personality of great strength, fine humor, and rare perception.

Full Scores of Dramatic Music

For many years the Library's collection of full scores of musico-dramatic works has been world-famous for its completeness and comprehensiveness. Seven works were added to it last year.

Lulu, by Alban Berg, is now available in a new edition prepared by H. E. Apostel (Vienna; Universal Edition, 1964). This opera, left unfinished by the composer, was first performed in Zurich on June 2, 1937, and made a terrific impact on the audience. Berg himself prepared the text, which was derived from two tragedies of Frank Wedekind, *Erdegeist* and *Die Büchse der Pandora*.

"Theater of the absurd" is now a well-known phrase. In 1964 Peter Ford wrote what he calls the "1st opera of the absurd," and the reproduction of the holograph full score bears the title *Buddha, or Dried Dung*. Ford calls it "a short opera in support of intellectual disconnection and subsequent derangement of the senses." The cast of characters does not lessen the absurdity: Pythagoras, Albert Einstein, Mary Baker

Eddy, Albert Schweitzer, Al Capone, Leopold Mozart, and Pope Leo X.

Light-hearted, too, is *Lady Rohesia*, "an operatic frolic" written in 1947 by the British composer, Antony Hopkins (b. 1921). The facsimile of the holograph score bears a dedication to Benjamin Britten.

Two full scores of familiar titles (both reproductions of a copyist's manuscript) are *The Medium* and *The Telephone* (or *L'Amour à Trois*) by Gian Carlo Menotti (b. 1911). The former was first performed in New York at Columbia University on May 8, 1946; the latter in the same city at the Heckscher Theatre on February 18, 1947.

Television can be responsible for important revivals and even for important publications. In 1964, in Paris, the Maison de la Radiodiffusion Télévision Française issued a full score of *Zoroastre* by Jean Philippe Rameau (1683-1764), the music being newly edited by Françoise Gervais. This opera, a "tragédie lyrique" with text by L. de Cahusac, was first performed in Paris on December 5, 1749. The scholarly new score carries the approval of the Institut de Musicologie de Paris.

One of the many operas of Antonio Vivaldi (ca. 1675-1741) was issued, in 1964, in sumptuous format by the Athenaeum Cremonense of Cremona. It is his *La fida Ninfa*, first produced on January 6, 1732, at the opening of the Teatro Filarmonico in Verona. Raffaello Monterosso is responsible for the new edition, which contains facsimiles of Vivaldi's holograph, the complete libretto separately printed, and an elaborate critical apparatus. The opera was revived in accordance with this new edition on June 13, 1962, at the Piccola Sala in Milan.

Librettos of Dramatic Music

The mammoth collection of the Library's opera (and oratorio) librettos also grows slowly because it is difficult to find items that

are lacking. This is particularly true of those printed before 1800, and the following are therefore specially welcome.

Bertoni, Ferdinando Gioseffo (1725-1813)

Le Pescatrici. Dramma giocoso per musica da rappresentarsi nel R. ducal teatro di Parma nel carnevale dell'anno MDCCLXI. In Parma, Per Francesco, e Benedetto Soncini [n. d.]

Text by Carlo Goldoni. First performed in Venice, December 26, 1751.

Cimarosa, Domenico (1749-1801)

Il Convito. Dramma giocoso per musica da rappresentarsi nel teatro provvisorio in cividale del friuli il carnevale 1794. Udine, Ristampato per il Mureto [n. d.]

Text by Filippo Livigni. First performed in Venice, December 27, 1781.

Feroci, Giuseppe

Ester. Componimento sagro par musica da cantarsi nella chiesa de molto RR. PP. di S. Agostino della nobil Terra di Castiglione fiorentino in occasione che dalli confratelli si solennizza la festa di Maria Vergine del buon consiglio in quest'anno MDCCLX. In Arezzo, Per Michele Bellotti, 1760.

Text "d'un abbate romano."

Latillo, Gaetano (1711-91?) and Giovanni Battista Pergolesi, (1710-36?)

Orazio. Commedia per musica da rappresentarsi in Firenze nel Teatro di Via del Cocomero nell'autunno dell'anno 1745, sotto la protezione di sua eccellenza il Signor Principe di Craon, ec. In Firenze, Nella Stamperia dirimpetto a S. Apollinare [1745?]

Martín y Soler, Vicente (1754-1806)

Una cosa rara, o sia Bellezza, ed onestà. Dramma giocoso par musica da rappresentarsi in Bologna nel Teatro Zagnoni l'autunno dell' anno 1788. In Bologna, Nella Stamperia del Sassi [1788?]

Text by L. da Ponte. First performed in Vienna, November 17, 1786.

Poffa, Giuseppe

Medea. Azione tragica di un solo atto. Tratta dal tedesco. [n. pl., Cagliari, 1783]

Sacchini, Antonio (1730-86)

L'Abbandono delle Ricchezze di San Filippo Neri. Componimento sacro da cantarsi nell' oratorio de' reverendi padri della Congregazione

dell' Oratorio detti della Madonna di Galiera. Posto in musica dal Sig. Antonio Sacchini. In Bologna, Nella Stamperia di Lelio dalla Volpe, 1766.

Sposaligio d'Isaaco con Rebecca. Oratorio a cinque voci da cantarsi nella nobile terra del Montesansavino il dì 8. Luglio 1739 . . . In Siena, Nella Stamperia di Francesco Quinza, ed Agostino Bindì, 1739.

Vinci, Leonardo (1690-1730)

Il Trionfo di Camilla. Dramma per musica, da rappresentarsi nel Ducale Teatro di Parma nella primavera dell'anno 1725. In Parma, Per gl'eredi di Paolo Monti, 1725.

Early European Imprints

The Music Division sets great store by its collection of "early music imprints," musical publications printed before the 19th century. Most of them are bibliographically rare and, as the years go by, those of the 1800's are also becoming rare. A gratifying quantity of such material was received during the past year, much of it given to the Library by Miss Katherine F. Deitz of Tulsa, Okla.

[Arne, Michael] (ca. 1740-86)

Thro' the Wood Laddie. In compass of the German flute. [London, ca. 1765]

Song, piano accompaniment, with guitar arrangement.

Arnold, Samuel (1740-1802)

Anacreontic Song, "Ye Mortals." [London] Printed by Bland [ca. 1785]

Score for voice and orchestra.

Let's of Time Make the Best. An anacreontic song [London] Printed by Bland [ca. 1785]

Score for voice and orchestra.

[Attwood, Thomas] (1765-1838)

[St. Davids Day]. A favorite comic opera. Arranged for the harp or piano forte. London, Printed by Goulding, Phipps & D'Almaine, 1800]

Chiefly piano-vocal score; title page lacking; first performed in London, March 25, 1800.

Ballard, Jean Baptiste Christophe (d. 1750)

La Clef des Chansonniers: ou Recueil des vaudevilles depuis cent ans & plus . . . Tome I [-II] A Paris, Au Mont-Parnasse, 1717.

303 songs, texts, and airs.

Berbiguier, Benoit-Tranquille (1782-1838)

Trois duos concertans pour deux flûtes, composés de morceaux choisis dans les ouvrages de Mozart, Cimarosa et Rossini . . . Opéra 66, 2e suite. A Paris, Chez Janet et Cotellet [ca. 1821]

Parts.

Trois grands duos concertans pour deux flûtes . . . Oeuvre 71. 14e livre de duos. A Paris, Chez Janet et Cotellet [ca. 1821]

Parts.

Trois grands trios pour trois flûtes . . . 3e livre de trios pour trois flûtes. Oeuvre 40. Bonn et Cologne, Chez N. Simrock [1819?]

Parts.

Boyce, William (ca. 1710-79)

Together Let Us Range the Fields. A favorite duett from Dr. Boyce's Solomon. Sung by Mr. Harrison & Mrs. Billington. London, Printed and sold by J. Bland [ca. 1790]

Figured bass accompaniment.

Challoner, Neville Butler (b. 1784)

The favorite dance in the comedy of The Honey-moon. Arranged as a rondo for the piano forte with or without additional keys. London, Printed and sold by Preston [181-?]

Lady Maria Parker's reel. A favorite air arranged as a rondo for the piano forte. London, Printed & sold by Preston [181-?]

Le Chansonnier des Graces, pour 1819. Avec les airs nouveaux gravés. À Paris, Chez F. Louis [1819?]

The Library has editions for 1813, 1821, 1830, 1837, 1838, 1839.

Come, Gentle Zephyr. London, Printed & sold by I. Bland [ca. 1790]

Song, piano accompaniment.

The Compleat Tutor for the German flute, containing the best and easiest instructions for learners to obtain a proficiency. Translated from the French, to which is added a choice collection of ye most celebrated Italian, English, & Scotch tunes, curiously adapted to that instrument. London, Printed for & sold by John Simpson [ca. 1746]

The Compleat Tutor for the Violin, containing the best and easiest instructions for learners to obtain a proficiency to which is added a choice collection of the most celebrated Italian, English, and Scotch tunes, with several choice pieces for 2

violins. London, Printed for & sold by John Simpson [ca. 1746]

Danby, John (1757-98)

Circle round the Cheerful Glass. A bacchanalian song. Sung by Mr. Chapman at the Theatre Royal, Drury Lane. [London] Printed by J. Bland [178-?]

Score for violin, solo voice, chorus and figured bass. Not in BUC.

Dearest Charmer. A favorite new song . . . sung at the Theatre Royal, Drury Lane, by Mr. Barrymore, in The Virgin Unmask'd. [London] Printed by J. Bland [179-?]

Condensed score, with air arranged for flute or guitar. Not in BUC.

He Vow'd To Love Me Still. Sung by Miss Newman at Vauxhall. [London] Printed by J. Bland [179-?]

Score for voice and orchestra, with figured bass; with air arranged for guitar or flute; separate printing of first stanza. Not in BUC.

Davy, John (1763-1824)

The Admired Air of The Beggar Girl arranged as a rondo for the piano forte. London, Printed & sold by Preston [181-?]

Just Like Love Is Yonder Rose. The favorite rondo sung by Mr. Braham, at the Theatre Royal, Covent Garden, and by Mrs. Mountain, in Life's Masquerade or Fortune's Wheel in Motion. London, Printed & sold by Preston [ca. 1803]

Song, piano accompaniment.

Dibdin, Charles (1745-1814)

The Irish Villager. A favorite song. London, Printed & sold by Preston & Son [179-?]

Piano accompaniment. Not in BUC.

A Favourite Scotch Song. Sung by Mrs. Wroughton at Vauxhall. [London] Printed for J. Bland [178-?]

Song, piano accompaniment, with air arranged for guitar. Not in BUC.

Gladman's Musical Miscellany of rondos & airs, selected from the most eminent composers, adapted for the piano forte. Sett the 2 . . . [London] Sold by Gladman [1797?]

Incomplete.

Gregory, Edward (d. 1759) *et al.*

[Five catches and a glee. n. i., n. d.]

Incomplete, probably from an unidentified British collection. Unaccompanied.

The Harpsichord Illustrated and Improv'd; wherein is shewn the Italian manner of fingering with suits of lessons for beginners & those who are already proficient on that instrument and the organ . . . London, Engrav'd, printed and sold by T. Cobb, also by John Simpson [ca. 1736] (also known as "The Modern Musick-Master, VI")

Hoffmeister, Franz Anton (1754-1812)

Six duetts for two German flutes . . . Op. 8 . . . London, Printed & sold by Preston [181-?] Parts.

Hook, James (1746-1827)

The Banks of Tweed. Sung by Miss Leary at Vauxhall. London, Printed & sold by Preston & Son [181-?]

Song, piano accompaniment.

Jackson, William (1730-1803)

O Waft Me Zephyr. A favorite song. London, Printed and sold by J. Bland [179-?] Condensed score. Not in BUC.

Krasinsky & Vogel

Six duo concertants pour une flûte et un violon. A Paris, Chez Naderman et chez Lobry [180-?] Parts.

Leo, Morris

The Parting. A ballad. Composed with an accompaniment for the piano forte or harp. The poetry by Mr. R. Anderson . . . Liverpool, Printed & sold by Corns. Ward [ca. 1805]

The Red Breast. A ballad. Composed with an accompaniment for the piano forte or harp. The poetry by Mr. R. Anderson . . . Liverpool, Printed & sold by Corns. Ward [ca. 1805]

Susan. A ballad written by R. Anderson . . . Liverpool, Printed & sold by Corns. Ward [ca. 1805]

Song, piano accompaniment.

Six waltzes for the piano forte with an accompaniment for the violin . . . First set. Liverpool, Cornelius Ward [ca. 1805]

Score.

Luther, John Christian

Eight easy and familiar songs . . . The words chiefly written by Thos. Skelton Dupuis. London, Printed & sold by I. Bland [179-?]

Piano accompaniment. Not in BUC.

Metzger, Ch.

Etude ou Exercices pour la flûte . . . Oeuvre II. Mayence, Chez B. Schott's [1815?]

Morin, Jean Baptiste (1677-1745)

Motets a une et deux voix, mêlez de symphonies . . . Livre second. A Paris, Chez Christophe Ballard, 1709.

Score.

New Lango Lee. With variations for the harpsichord or piano forte, also for the German flute or violin. London, Printed for T. Skillern [ca. 1800]

Neilson, Lawrence Cornelius (1760-ca. 1830)

Twelve favorite airs adapted for two German flutes. London, Printed by Clementi, Banger Hyde, Collard & Davis [180-?]

Parts.

Twelve Scottish and Irish airs arranged for two German flutes . . . London, Printed & sold by Preston [181-?]

Parts.

Paisiello, Giovanni (1740-1816)

Through Groves Sequestered Dark & Still. Adapted to the celebrated air, sung by Madame Mara at the King's Theatre in the serious opera of Idalide. London, Printed & sold by J. Bland [179-?]

Piano accompaniment, with arrangement for flute or guitar and different words. Not in BUC.

[Purcell, Henry] (ca. 1659-95)

Purcells Ground . . . [n. i., n. d.] Piano solo. This edition is not in BUC, which questions authenticity.

Pring, Jacob Cubitt (1771-99)

Damon and Phyllis. A favorite song. London, Printed by J. Bland [ca. 1790]

Condensed score.

Reeve, William (1757-1815)

The favorite Scots overture, to the popular melo-dramatic romance of An Bratach or The Water Spectre. Performed with the greatest applause at the Aquatic Theatre, Sadlers Wells . . . London, Printed & sold by Preston [ca. 1806]

Piano solo.

You're Sadly Mistaken. Sung by Mr. Johnstone in the musical entertainment of Bantry Bay at the Theatre Royal, Covent Garden. London, Printed & sold by Preston & Son [1797?]

Piano accompaniment, with arrangement for flute or guitar. Not in BUC.

Romberg, Andreas Jacob (1767-1821)

Tre quintetti per flauto, violino, due viole e

violoncello . . . Op. 41. Lipsia, Presso C. F. Peters [1817?]

Parts.

Ross, John (1763-1837)

The Maid of Seatin Vale. A Scottish ballad written by Mr. Rannie . . . London, Printed & sold by Preston [181-?]

Piano accompaniment.

Rossini, Gioacchino Antonio (1792-1868)

Fra quei soavi palpiti. Polacca de l'opéra de Tancrède . . . Arrangée pour deux flûtes et piano par Tulou. Oeuv. 32, numo. 3. A Paris, Chez Pleyel et Fils [ca. 1819]

Score and flute parts on facing pages.

The Sequel to Auld Robin Gray, or Jenny's Complaint for the Absence of Jamie. A favorite song with an accompaniment for a piano forte. London [180-?]

Sheeles, John (first half of 18th century)

The Sky Lark. A collection of all the divine order and hymns . . . [London] Printed for the Author [ca. 1730]

Airs with figured bass.

Shield, William (1748-1829)

The Favorite Song of the Wolf. Sung by Mr. Bannister in The Castle of Andalusia [by Samuel Arnold] Written by Mr. O'Keefe. London, Printed for J. Bland [178-?]

Skeleton score. Not in BUC.

I Travers'd Judah's Barren Sand. A favorite song sung by Mrs. Billington, in the comic opera of Robin Hood. London, Printed by J. Bland [ca. 1795]

Score for voice and strings with figured bass; air arranged for flute or guitar. Not in BUC.

Southwell, F. W.

The Nun. A favorite ballad, the words by a Lady . . . London, Printed by Broderip & Wilkin-son [180-?]

Song, piano accompaniment.

Thompson, Thomas

Three duettinos for two voices with an accompaniment for the piano-forte. London, Printed & sold by Preston [181-?]

Score.

Viotti, Giovanni Battista (1755-1824)

Trois nocturnes . . . Arrangés pour la flûte avec accompagnement de piano par T. Berbiguier. A Paris, Chez Janet et Cotelle [181-?]

Score and part.

Webbe, Samuel (1740-1816)

The Rose Had Been Washd. A favorite song, sung in the Nobility's Concerts by Mr. Harrison . . . The words by a young lady. London, Printed by J. Bland [ca. 1786]

Score for voice and orch.; text actually by Wm. Cowper.

Weiss, Carl

Six quartettes for a flute, violin, or two flutes, tenor and bass . . . Op. IV. London, Printed for the Author [1781]

Parts.

Wright, Daniel (first half of 18th century)

The Compleat Tutor for ye Flute, containing the newest instructions for that instrument . . . Likewise a collection of ye most favourite tunes collected from ballad operas, &c. The whole illustrated with proper graces. London, Printed for ye Author, D. Wright [ca. 1735]

Americana

No responsibility weighs more heavily on the Music Division than the preservation of American music imprints, particularly early imprints. In the past year the collections were enriched by a number of rare items. Most of those listed below were presented to the Library by Miss Katharine F. Deitz, who, incidentally, included in her gifts far more pieces than can be individually mentioned.

A song popular in its day was *The Federal Constitution & Liberty For Ever*, "a new patriotic song written by Mr. Milns & sung with great applause by Mr. Williamson, the music adapted by Mr. Hewitt." The turbulent year of 1798 was the time of its origin, and the publishers were J. Hewitt (New York), B. Carr (Baltimore), and J. Carr (Philadelphia). It was to be sung with piano accompaniment and the air could also be played by a flute. In the caption appeared an attractive vignette of an eagle, a shield, and flags.

Another prized item is *The Federal Harmony: in three parts*, published in Boston by John Norman in 1792. Seven editions of this popular book for congregational singing

were issued, and the Library of Congress now seems to be the only institution to possess a complete set. (The first edition appeared presumably in 1788.) Latest research declares this work to be anonymous, although it was once attributed to Timothy Swan and Asahel Benham. Of the edition in hand only two other copies are known, one in the American Antiquarian Society and one in the Hartford Theological Seminary. The music is in three and four voices and printed in open score.

A rare and probably unique songster, *The Town and Country Song Book*, containing "a collection of new, favorite, and national songs," was published in Baltimore in 1816 by William Warner. What makes this book of some 100 pages significant is the fact that it contains the text of our National Anthem with a fifth stanza that seems to have escaped the notice of its closest students. This stanza reads as follows:

Hail Jackson! and Coffee! and all the brave band,
Who so gallantly foil'd the foe's last "Demonstration";
And form'd in firm phalanx resiliess [sic] did stand,
"Between their lov'd homes, and the war's desolation:"
Long shall Britain deplore, the terrific roar,
Of Tennessee's Rifles on Orleans' shore,
Where "The star[sic]-spangled banner," in triumph still waves,
In proudest defiance of Britain's vile slaves.

Who wrote this curious verse? The fact that the battle was fought on January 8, 1815, just about a fortnight after the "official" termination of the War of 1812, helps to date the stanza but throws no light on its author. In the known writings of Oscar George Theodore Sonneck, Joseph Muller, and Richard S. Hill, the three foremost experts on the National Anthem, this stanza is not mentioned. It poses a challenging research problem.

Among the other acquisitions in this field are the following:

Arne, Thomas Augustine (1710-78)

Columbia and Liberty. A new patriotic song. Written by Mr. Davenport . . . New York, Printed & sold at J. Hewitt's musical repository; sold also by B. Carr, Philadelphia & J. Carr, Baltimore [1800?] Piano accompaniment. Air of "Rule Britannia" from Arne's *Alfred*, 1740. Sonneck-Upton, p. 78.

Auld Robin Gray. A favourite Scots air sung by Miss Broadhurst . . . New York, Printed & sold at J. Hewitt's musical repository; sold also by B. Carr, Philadelphia & J. Carr, Baltimore [ca. 1800]

Song, piano accompaniment.

A Complete Preceptor for the Clarinet. Containing the most approved instructions relative to that instrument, explained in the most simple and comprehensive manner, including a progressive series of popular airs & duets . . . New York, Publish'd by W. Dubois [1818-20?]

Among the tunes are *Yankee Doodle* and *General Washington's March*.

Dear Little Cottage Maiden. Sung with great applause at Vauxhall Gardens. Philadelphia & N: York at Carr's musical repository's, and by I: Carr, Baltimore [1796]

Song, piano accompaniment, with air arranged for guitar. Sonneck-Upton, p. 101.

[Dibdin, Charles] (1745-1814)

The Sailors Return . . . Philadelphia, Printed at Carr's musical repository [1794]

Song, piano accompaniment with air arranged for flute or guitar; Sonneck-Upton, p. 368.

Freedom Triumphant. A new song. New York & Philadelphia, Printed by B. Carr and by I. Carr, Baltimore [1796?]

Song and chorus, piano accompaniment, with air arranged for guitar or flute. Tune: *The Anacreontic Song*, later *The Star-Spangled Banner*. Sonneck-Upton, p. 148)

Geary, I. A.

Pity the Sorrows of a Poor Old Man. A favorite canzonett taken from Dr. Goldsmiths celebrated [sic] poem of the Beggars Petition . . . Philadelphia, Printed & sold at Carr & Cos. musical repository [1794?]

Piano accompaniment. Sonneck-Upton, p. 332.

Hewitt, James (1770-1827)

The Primrose Girl. Sung by Mrs. Pownall . . . [n. i., 1794?]

Piano accompaniment; Sonneck-Upton, p. 346.

When the Old Heathen Gods. Sung by Mr. Williamson in the farce of *Flash in the Pan*. The words by Mr. Milns . . . New York, Printed & sold by J. Hewitt; sold also by B. Carr, Philadelphia & J. Carr, Baltimore [1798]

Piano accompaniment; Sonneck-Upton, p. 466.

Hook, James (1746-1827)

Lucy or Selim's Complaint. A favorite song . . . New York, Printed & sold at J. Hewitt's musical repository; sold also by B. Carr, Philadelphia & J. Carr, Baltimore [ca. 1798]

Piano accompaniment. Also contains *Nancy* by Thomas Attwood; Sonneck-Upton, p. 242.

Two Bunches a Penny Primroses. An admired song . . . [New York] Printed for Hewitt [ca. 1798]

Piano accompaniment; Sonneck-Upton, p. 440.

[Kelly, Michael] (1762-1826)

When Pensive I Thought on My Love. Sung in the grand dramatic romance of *Blue Beard*. New York, Printed & sold by J. Hewitt's at his musical repository [ca. 1801]

Piano accompaniment.

Mozart, Wolfgang Amadeus (1756-91)

A favourite waltz . . . New York, Publish'd by G. Gilfert [180-?]

Piano solo. Adapted from KV 606.

Pirsson, William

Un Jeu d'Esprit on the Word Idea. A glee for four voices . . . sung at the Columbia Anacreontic Society. New York, Printed by B. Carr & sold at his musical repositories here & at Philadelphia [ca. 1795]

Unaccompanied. Sonneck-Upton, p. 216.

[Reeve, William] (1757-1815)

When Seated With Sal. A favorite sea song sung by Mr. Harwood in *The Purse or Benevolent Tar* . . . Philadelphia, N. York & Baltimore, Sold at Carr's musical repository [1795?]

Piano accompaniment, with air arranged for flute. Sonneck-Upton, p. 465.

Reinagle, Alexander (1756-1809)

La Chasse. A new lesson for the piano forte composed in an easy familiar stile . . . Philadelphia, Printed at Carr & Cos. musical repository [1794?]

At foot of first page: "No. 3, Jan. 20. 94." Sonneck-Upton, p. 59.

Sanderson, James (1769-1841)

When Summer Sweet Summer. A favorite ballad, written by Mr. Waldron. New York, Sold by I. & M. Paff [1804]

Piano accompaniment with air arranged for flute.

Shield, William (1748-1829)

The Green Mountain Farmer. A new patriotic song. Written by Thomas Paine, A.M. . . . New York, Printed & sold at J. Hewitt's musical repository; sold also by B. Carr, Philadelphia & J. Carr, Baltimore [ca. 1798]

Piano accompaniment. Sonneck-Upton, p. 169.

Songs for Gentlemen, patriotic, comic, and descriptive. New-Haven, Sidney's Press, published by John Babcock & Son, and S. & W. R. Babcock, Charleston, 1820.

Words only; imperfect copy, but only two other copies known: American Antiquarian Society & Brown University.

[Storace, Stephen] (1763-96)

. . . My Grandmother . . . Philadelphia, N. York & Baltimore, Sold at Carr's repository's [1795?]

Song, piano accompaniment; At foot of leaf: "Favorite country dance" by Dibdin, air only. Sonneck-Upton, p. 283.

Tho' Prudence [sic] May Press Me. New York, Printed & sold at J. Hewitt's musical repository [ca. 1799]

Song, piano accompaniment. Sonneck-Upton, p. 430.

Miscellaneous

Here are listed acquisitions that do not fall into any of the categories described above but that will warm the heart of any connoisseur.

The George Gershwin (1898-1937) Collection was enhanced by four pictorial additions presented by the composer's brother Ira. One is a pencil sketch by George himself of the composer Charles Martin Loeffler, who visited Gershwin in New York about 1930 and consented to sit for his portrait. The others are watercolors by the American artist Henry A. Botkin, who visited Gershwin in 1934 at Folly Beach, Charleston, S.C., while the latter was composing *Porgy and Bess* "on location," so to speak. One shows Gershwin's beach cottage and another the composer, wearing

1744

45

Opere per il Carnevale

L'Orto

Attori.

Lucatino Turcotti. *Spese di Firenze*

Francesco Badocci. *d. Roma*

Clorinda Landi. *d. Firenze*

Bosalla Buini.

Ventura Rochetti Squano.

Artista Pio Fabris.

Ballerini.

Frediano Salvetti Maestro.

Luigi Biscioni.

Melchior Monti.

Filippo Vicedomini.

Giovanna Passini.

Biscioni.

Mascheri.

Caterina Amichini.

Maria Maddalena Magherini.

L'Orto; Ermanno Compositi.

Impresario; Luigi Strampiglia Ministro di diversi Signori Accademici, ed altri Cavalieri.

Nota, che dopo la prima recita fu levata la prima Coppia de Ballerini per non aver incontrato, e preso per Maestro Pietro Gugliantini, e ridotti i Ballerini a 12. or.

Per quest' Opera non se ne fecero più che quattro Recite per essere stato proibito il Carnevale per il Canto della Madre di Ser. Grand Duca morto il 2. Gennaio.

only shorts and working at an upright piano apparently in sweltering heat. The third Botkin watercolor (1937) shows the composer's bedroom at 1019 North Roxbury Drive, Beverly Hills, Calif., in a house that now belongs to José Ferrer and Rosemary Clooney.

Donald Wales McArdle (1897-1964) was a management engineer who became an internationally known Beethoven scholar. He assembled a huge library and compiled numerous indexes, all of which he bequeathed to the Library of Congress.

Several manuscripts, as distinguished from holographs, offer opportunity for musicological study of early sources. Gaetano Marinelli (1760-1820) is represented by a manuscript inscribed *Ballo intitolato la Vendetta di Medea*, containing a piano setting without text. It is dated 1809, but his opera of the same name was produced in Venice in 1791. The name of Padre Martini appears again on a work rarely associated with his activities, *Solfeggi: a violino e basso*. Containing 37 duos in score, the manuscript is dated 1771. No fewer than 12 string quartets (in parts) are to be found in a manuscript bearing the name of Ferdinando Mazzanti (d. ca. 1782) and the designation "Opera 2da". Another manuscript contains six string quartets (in parts) by Francesco Sozzi (b. ca. 1765). It is dated 1817, which may be only the date of copying as Sozzi disappeared from view after 1811.

A manuscript of real historical value is the *Notizia di tutte le opere, che si sono recitate in Firenze nel Teatro di via della Pergola dell'anno 1718-in poi*. It gives a detailed list of the performances at this theater down to 1753. One finds the titles of the operas, the names of the singers and musical directors, and usually the names of composers, librettists, costume and scene designers, impresarios, ballet masters, and dancers.

America comes to the fore in an exquisite "codex" of 150 years ago which was presented to the Library by the American Antiquarian

Society. The title page reads *A Selection of Marches, Dances, Airs &c. for the German Flute, 1816*, and near the foot of page 15 appears "Finis May 12, 1820/ N. Deering presented by his friend R. B. Washburn." One can assume that both gentlemen were flutists, but Mr. Washburn remains a vague and shadowy figure. Nathaniel Deering (1791-1881), on the other hand, doubtless came from the well-known Maine family of that name, a belief strengthened by the inclusion of a "Skowhegan March."

The Music Division was able to acquire two beautiful publications, limited editions both, from several decades ago. The first, by Darius Milhaud, is entitled *Two Poems of Coventry Patmore; Deux extraits de "The Unknown Eros,"* translation by Paul Claudel, woodcuts by John Buckland Wright, published in Maastricht, Brussels, Paris, and London in 1931 by A. A. M. Stols. The two songs, with French and English texts and piano accompaniment, are "Departure" and "The Azalea." This copy is No. 18 of 25 and is signed by the composer.

The other deluxe publication is a lavish collection of 12 portraits with poetically testimonial texts issued under the general title *Visages: "12 compositeurs de musique gravés à l'eau forte par Marcel Amiguet, texte [par] Yvanhoé,"* published in 1928 in Paris by Editions de luxe l'Acropole. The Library's set is No. 46 of 100 copies numbered 16-115. The composers included are Auric, Cras, Dukas, De Falla, Honegger, d'Indy, Milhaud, Rabaud, Ravel, Roussel, Schmitt, and Stravinsky. Each portrait is signed by the artist and also by the composer, except for Stravinsky.

One work, although nonmusical, was acquired through musical interests. It is the practically unknown, 24-volume theological "masterpiece" by the Princess Carolyne von Sayn-Wittgenstein (1819-87): *Causes intérieures de la faiblesse extérieure de l'église en 1870*. The Princess was the second great

love in the life of Franz Liszt, and when fate decreed in 1861 that they were not to marry, she fanatically turned to religion and theology. This huge work seems to be very rare. No copy is listed in the National Union Catalog, and no copy is mentioned in the printed catalogs of the British Museum or the Bibliothèque National. The copy just acquired was at one time in the private library of Cardinal Gustav zu Hohenlohe Schillingsfürst, one of Liszt's staunch friends and supporters.

Archive of American Folksong

Through its intensive collecting activity, the Archive of American Folksong added important materials to its holdings.

Mrs. Maggie Gomillion, an outstanding Negro Gospel and spiritual singer from South Carolina, visited the Archive twice and presented a tape recording of songs preserved in her family and recorded 18 more songs at the Library.

Through the cooperation of Professor David P. McAllester of Wesleyan University, the Library was enabled to acquire a 20-hour tape recording of the songs and prayers of an important Navajo ceremony in Arizona and an accompanying description of the ceremony and how it is carried out. From J. D. Robb, former Dean of the Music Department, University of New Mexico, came further examples of southwestern cowboy, Mexican, and Indian music. Harold S. Reeves, president of the Society for the Preservation of the Negro Spiritual (Charleston, S.C.), presented several discs made at an annual azalea festival nearly 30 years ago.

The following acquisitions also deserve mention: religious songs and instrumental pieces performed by Mr. and Mrs. Elroy Adams in Shelbyville, Tenn.; music and stories of the Hare Indians of Northwest Territories, Canada; calypso songs from Port au Spain, Trinidad; folk music from Honduras, from Hungary, from New York State, and from

Mexico; Indian music from British Columbia; Sumerian love songs, translated and read by Dr. S. N. Kramer, University of Pennsylvania (the gift of Mr. and Mrs. Leon Pomerance); Negro penitentiary songs and blues; mining songs from Butte, Mont.; and songs and stories of "Powder River" Jack, recorded over 20 years ago in Virginia City, Nev.

Sound Recordings

Now that the Recorded Sound Section has been established, the collecting of sound recordings can be expected to intensify. Donald L. Leavitt, head of the section, reports the following receipts: Rare recordings given by Ira Gershwin, the composer's brother and collaborator, are significant not so much for the popular works they contain as for the occasion they document and the artists and other celebrities represented. They record in its entirety the first Hollywood Bowl Memorial Concert, given on September 8, 1937, less than 2 months after George Gershwin's death at the age of 38. His brother presented two complete sets of the five privately made 16-inch pressings. The musical parts of the program consist of the following:

- Prelude II—Otto Klemperer, conductor
- An American in Paris—Nathaniel Shilkret, conductor
- Three Songs—Victor Young, conductor
- Swanee—Al Jolson
- The Man I Love—Gladys Swarthout
- They Can't Take That Away From Me—Fred Astaire
- Concerto in F—Oscar Levant, piano; Charles Previn, conductor
- Gershwin Anthology—Nathaniel Finston, conductor
- Porgy and Bess Excerpts—Alexander Steinert, conductor
- Overture
- Summertime—Lily Pons
- My Man's Gone Now—Ruby Elzy
- Buzzard Song—Todd Duncan
- Train Song—Anne Brown
- I've Got Plenty of Nothin'—Todd Duncan
- Bess, You Is My Woman Now—Anne Brown and Todd Duncan

I'm on My Way—Todd Duncan
Rhapsody in Blue—José Iturbi, piano and conductor

The Misses Brown and Elzy and Mr. Duncan were, of course, the creators of their respective roles at the premiere of *Porgy and Bess* scarcely 2 years before. The orchestra throughout the evening was the Los Angeles Philharmonic, and the choral sections from the opera were sung by the Hall Johnson Choir. The nonmusical portions of the ceremony, also on the records, include remarks by George Jessel, Al Jolson, and Edward G. Robinson, and the reading of a eulogy written for the occasion by Oscar Hammerstein II.

A number of other gifts of recordings represent widely differing trends in 20th-century music.

The music of Julian Carrillo, the venerable Mexican composer whose theory of scales based on fractional tones, called "Sonido 13," can be traced as far back as 1895, is heard infrequently and recorded rarely, but the validity of his theory becomes increasingly evident with the passage of time, as does the magnitude of his influence on succeeding generations. Because of his historic importance and the fact that only his *Preludio a Colon* and the first Atonal Quartet have been previously available as recordings, the gift of the first major recorded survey of his work is of signal importance to the Library's research sources. The handsomely boxed set of 12 long-playing discs, "Obras Musicales de Julian Carrillo," contains the following works:

Preludio a Colon (soprano in quarter-tones and various instruments in quarter-, eighth-, and sixteenth-tones)

Balbuces (piano in sixteenth-tones, with orchestra)

Horizontes (violin and 'cello in quarter-tones, harp in sixteenth-tones, with orchestra)

Concerto for Violoncello (in quarter- and eighth-tones, with orchestra)

Concertino (piano in third-tones, with orchestra)

Triple Concerto (flute, violin, and cello, with orchestra; in a new scale of six tones)

Symphony No. 1 in D Major

Three "Casi Sonatas" (unaccompanied cello in quarter-tones)

Three Quarter-Tone String Quartets

Two Sonatas for Unaccompanied Violin (E minor and D minor)

String Sextet in G Major

Two Atonal String Quartets

"Meditacion" and "En Secreto" (Two "little quartets" in quarter-tones)

String Quartet in E-flat

The performances, under the supervision of the composer and by internationally famous artists, will doubtless constitute the authoritative reference for future research. The donor is Dr. Antonio Carrillo-Flores, the composer's son who, before his appointment as Foreign Secretary of Mexico, was his Government's Ambassador to the United States. During his Washington tenure Dr. Carrillo-Flores was a frequent visitor to the Library.

An album of important new sacred works was given to the Library by the Washington National Cathedral. For the services dedicating the Cathedral's Gloria in Excelsis Tower on Ascension Day, 1964, new works by nine American composers were commissioned:

Samuel Barber: *Chorale for Ascension Day* 1964

Lee Hoiby: *Ascension*

Leo Sowerby: *Come Risen Lord*

In Babilone

O God, My Heart Is Ready

John LaMontaine: *Te Deum*, op. 35

Richard Dirksen: *Benedicite, Omnia Opera Domini*

Ned Rorem: *The Ascension*

Milford Myhre: *Fantasy on King's Weston* for Carillon

Roy Hamlin Johnson: *Te Deum Laudamus* for Carillon

Stanley Hollingsworth: *Gloria in Excelsis Deo*

Parts of the services, including all the new works, were recorded and subsequently pressed in monaural and stereophonic editions. Both editions, accompanied by scores for the commissioned works, were presented to the Library by the Cathedral.

A gift from Miss Frances Helen Beach is notable for its fine representation of great vocal records made chiefly between the years

1903 and 1923. Rich in performances by Frances Alda (8 items), Emmy Destinn (10 items), and Geraldine Farrar (20 items), the entire collection, carefully cataloged by the donor, is too extensive for listing here. A few samples will indicate its fine quality, however:

Almansi, Margherita, *soprano*

Rondo, *Lucia di Lammermoor* (Donizetti); Zonophone 93021 [1905]

Battistini, Mattia, *baritone*

A miei rivali cedere, *Ruy Blas* (Marchetti), with Ah non mi ridistar, *Werther* (Massenet); Victor 6045 [1921, 1911]

Bonci, Alessandro, *tenor*

O Paradiso, *L'Africana* (Meyerbeer), with Spirito gentil, *Favorita* (Donizetti); Columbia A5468 [1912-13]

Calvé, Emma, *soprano*

Habañera, *Carmen* (Bizet); Victor 88085 [1st ed., 1907]

Farrar, Geraldine, *soprano*

Adieu, notre petite table, *Manon* (Massenet); Victor 88146 [1908-9]
Crudel, perchè finora [with Scotti], *Nozze di Figaro* (Mozart); Victor 89027 [1909]

Gadski, Johanna, *soprano*

Zu neuen Taten, *Götterdämmerung* (Wagner); Victor 87098 [1912]

Gerville-Réache, Jeanne, *contralto*

Printemps qui commence, *Samson et Dalila* (Saint-Saëns); Victor 88244 [1908-11]

Hempel, Frieda, *soprano*

Variations on an air from Donizetti's *Fille du Régiment*; Victor 88404 [1909-17]
Wiegenlied (Mozart); Grammophon 043193 [1909-17]

Melba, Nellie, *soprano*

Addio, *Bohème* (Puccini); Victor 88072 [2d ed., 1910]
Voi che sapete, *Nozze di Figaro* (Mozart); Victor 88067 [1910]

Plançon, Pol, *bass*

Berceuse, *Mignon* (Thomas); Victor 85126 [1908]
Serenade, *Faust* (Gounod); Victor 81040 [1903]
Serenade, *Faust* (Gounod); Victor 85100 [1906]

Schumann-Heink, Ernestine, *contralto*

Ah mon fils!, *Prophète* (Meyerbeer); Victor 88187 [1908-9]
Brindisi, *Lucrezia Borgia* (Donizetti); Victor 88188 [1908-9]

Lascia ch'io pianga, *Rinaldo* (Handel); Victor 88189 [1908-9]

Tetrazzini, Luisa, *soprano*

Io son Titania, *Mignon* (Thomas); Victor 88296 [1911]

Williams, Evan, *tenor*

If With All Your Hearts, *Elijah* (Mendelssohn); Victor 74088 [1908-9]
Prize Song, *Meistersinger* (Wagner); Victor 74115 [1908-9]

A valuable collection of airchecks on 246 16-inch transcription discs came to the collections through the generosity of Mr. Oliver Daniel, of Broadcast Music, Inc. The broadcast concerts by the ABC Symphony, the Boston Symphony Orchestra, the CBS Symphony, the New York Philharmonic, and the Philadelphia Orchestra cover the years 1940 to 1952. The historic broadcasts in the gift are many, but one might single out the performances of Stravinsky's *Perséphone* and *Orpheus*, recorded by the CBS Symphony under the composer's baton in 1947 and 1949, respectively; the world premiere of Shostakovich's *Ninth Symphony*, played by the Boston Symphony under Koussevitzky in 1946; and a number of otherwise unrecorded works by Bernard Herrmann, Nicolai Berezwosky, Lionel Barrymore, and Ross Lee Finney.

Again, most of the nonmusical recordings given to the Library this year have come from the Columbia Broadcasting System. The latest set of tapes from CBS covers important special events broadcasts of 1961 and 1962 and include speeches, interviews, and press conferences of Dwight D. Eisenhower, John F. Kennedy, Adlai Stevenson, Harold MacMillan, Pope John XXIII, Dag Hammarskjöld, John Glenn, Virgil Grissom, and Alan Shepard.

Some 12 tapes of *Symposions* were presented to the Librarian of Congress by the vice president of WTOP Radio, W. Lloyd Dennis, Jr., who conceived the idea for the series of unusual intellectual entertainments. Among them were the autobiography of prima bal-

lerina Sonia Arova; a discussion with Eva Le-Gallienne on the American theatre; Helen Hayes speaking of her childhood in Washington, her beginnings in the New York theater, and her marriage to Charles MacArthur; Soviet authors, poets, and artists on arts in the Soviet Union; Charles Smolden and Leonard Ellinwood tracing the development of music from the Sumerians until the rediscovery of notation in the Middle Ages; Charlie Byrd, Sophocles Pappas, and Richard Keith on the history of the guitar; "The Warmest of Novembers" dealing with assassins in American history and first heard on the weekend of the death of President Kennedy; also plays by Marlowe, T. S. Eliot, Aeschylus, and Chekov. The Chekov comedies were adapted for *Symposion* by writer-host Roy Meachum; he also translated into verse some Goethe poetry for the series.

The valuable recordings received, both musical and nonmusical, are too numerous to enumerate. The overwhelming majority of them have come through the continuing generosity of the American record industry and of commercial and nonprofit enterprises that manufacture and produce long-playing and 45 rpm discs and prerecorded magnetic tapes. The Library is grateful to the following donors:

A. A. Records, Inc.
New York, N.Y.

ABC Paramount
New York, N.Y.

Acousto-Graphic Records
Edgartown, Mass.

Acropole Corp. of America
Wilton, Conn.

African-American Institute
New York, N.Y.

Allen Organ Co.
Macungie, Pa.

American Heritage Publishing Co.
New York, N.Y.

American Management Assoc., Inc.
New York, N.Y.

Arizona, University of
Tucson, Ariz.

Bartók Records
New York, N.Y.

Bluebonnet Recording Studios
Fort Worth, Tex.

Bomar Records
Los Angeles, Calif.

Broadway Music Corp.
New York, N.Y.

Cadence Records, Inc.
New York, N.Y.

Caedmon Records, Inc.
New York, N.Y.

Calliope Records
Boston, Mass.

Cambridge Records, Inc.
Wellesley, Mass.

Cameo Parkway Records, Inc.
Philadelphia, Pa.

Campus Folksong Club
Urbana, Ill.

Cantate Records, Co.
Wakefield, Mass.

Capitol Records
Hollywood, Calif.

Chesterfield Music Shops, Inc.
New York, N.Y.

Columbia Recording Corp.
New York, N.Y.

Composers Recordings, Inc.
New York, N.Y.

Crown Publishers, Inc.
New York, N.Y.

Da Vinci Records
New York, N.Y.

Decca Records
New York, N.Y.

Disneyland Records
Burbank, Calif.

Dooto Records
Los Angeles, Calif.

Dorian Records
Hollywood, Calif.

Dover Publications, Inc.
New York, N.Y.

Doxiadis Associates Athens, Greece	Gregorian Institute of America Toledo, Ohio
EMS Recordings, Inc. Brooklyn 1, N.Y.	Haydn Society New York, N.Y.
Educational Activities, Inc. Freeport, N.Y.	Heirloom Records Brookhaven, N.Y.
Educational Audio Visual, Inc. Pleasantville, N.Y.	Hi Fi/Stereo Review New York, N.Y.
Elektra Records New York, N.Y.	Houghton Mifflin Co. Burlington, Mass.
Enrichment Materials, Inc. New York, N.Y.	International Blues Record Club Berkeley, Calif.
Everest Enterprises, Inc. Hollywood, Calif.	International Documentation Centre Tumba, Sweden
Fieldston School of Riverdale, N.Y. Bronx, N.Y.	International Record Collectors' Club Bridgeport, Conn.
Folk Art Recording, Inc. Mount Vernon, N.Y.	KFUO Radio Station St. Louis, Mo.
Folk-Legacy Records, Inc. Huntington, Vt.	Kapp Records New York, N.Y.
Folk Lyric Recording Co. Baton Rouge, La.	Legation of the Rumanian People's Republic Washington, D.C.
Folkways Records & Service Corp. New York, N.Y.	Liberty Records Los Angeles, Calif.
Follett Publishing Co. Chicago, Ill.	Lively Arts Recording Corporation Bergenfield, N.J.
Fona Hovedforretningen Copenhagen, Denmark	London Records, Inc. New York, N.Y.
Gateway Recordings, Inc. Pittsburgh, Pa.	London Studios (Pty) Ltd. Cape Town, South Africa
General Electric Co. Radio/Television Division Syracuse, N.Y.	Longines Symphonette Recording Society New York, N.Y.
General Federation of Women's Clubs Washington, D.C.	Lyric Theater Co. Arlington, Va.
George Peabody College for Teachers Nashville, Tenn.	Lyrichord Records New York, N.Y.
Golden Crest Records, Inc. Huntington Station, N.Y.	MGM Records New York, N.Y.
Goldsmith's Music Shop, Inc. New York, N.Y.	McKinley-Smith Co. San Bernardino, Calif.
Goldwater for President Committee Washington, D.C.	Mercury Record Corp. New York, N.Y.
Grand Award Record Co., Inc. New York, N.Y.	Missouri University Press Columbia, Mo.
Greater Recording Co., Inc. Brooklyn, N.Y.	Monitor Records New York, N.Y.

Music Guild, Inc. New York, N.Y.	Spoken Arts Records New Rochelle, N.Y.
Music Library Recordings San Francisco, Calif.	Spoken Word, Inc. New York, N.Y.
Music Research, Inc. Arlington, Va.	Taos Music Center Taos, N. Mex.
Musical Heritage Society New York, N.Y.	Tasulis Enterprises Inglewood, Calif.
Musicart International, Ltd. Wilton, Conn.	Time Records, Inc. New York, N.Y.
National Broadcasting Co. Chicago, Ill.	Tradition Records New York, N.Y.
L'Office de Coopération Radiophonique Paris, France	20th Century-Fox Records Corp. New York, N.Y.
Overtone Records New Haven, Conn.	United Artists, Inc. New York, N.Y.
Pacific Enterprises, Inc. Hollywood, Calif.	United States Committee for United Nations New York, N.Y.
Pennsylvania State University Press University Park, Pa.	Urania Record Corp. Kearney, N.J.
C. F. Peters Corp. New York, N.Y.	Thomas J. Valentino, Inc. New York, N.Y.
Philips Records Chicago, Ill.	Vanguard Recording Society New York, N.Y.
Providence Heights Music Department (Sisters of Divine Providence) Allison Park, Pa.	Vee Jay Records Chicago, Ill.
Radio Corporation of America New York, N.Y.	Verve Records New York, N.Y.
Rainbow Recording Corp. Noddyon, Mass.	Violoncello Society New York, N.Y.
Record Source, International New York, N.Y.	Vocarium Records West Medford, Mass.
Recorded Publications Camden, N.J.	Vox Productions New York, N.Y.
Recorded Treasures, Inc. North Hollywood, Calif.	Warner Bros. Records, Inc. New York, N.Y.
Reprise Sales Co. Hollywood, Calif.	Washington Records, Inc. New York, N.Y.
Rhythms Records Downey, Calif.	Washington University St. Louis, Mo.
Roulette Records, Inc. New York, N.Y.	Wayne Record Corp. New York, N.Y.
Sound Recorders, Inc. San Francisco, Calif.	Westinghouse Broadcasting Co. New York, N.Y.
Southern California Orthodox Choir Los Angeles, Calif.	Westminster Recording Co., Inc. New York, N.Y.

Woman's National Democratic Club
Washington, D.C.

Word Records, Inc.
Waco, Tex.

World Pacific, Inc.
Los Angeles, Calif.

Yale University
New Haven, Conn.

Yes—it was a good year, a fruitful year, a gratifying year. The collections were richly enlarged, and donors were warmly generous. Most satisfying of all is the thought that the standards of collecting were maintained and the research potential of the Music Division was augmented to a degree befitting a national library. The achievement provides a goal for succeeding years.



Above: A woodcut from Andrew W. Tuer's 1,000 Quaint Cuts From Books of Other Days; right: the first drawing in an album presented by Franklin Gardner to his sister, Sarah A. McL. Gardner.



Prints and Photographs

Introduction

ALAN FERN, *Assistant Chief, Prints and Photographs Division*

WHILE THE Prints and Photographs Division acquired only about 11,000 prints, photographs, drawings, and posters during fiscal year 1964-65, a smaller number than in recent years, the quality and importance of our acquisitions have rarely been more impressive. Among the 3,307 reels of motion pictures received were American and foreign titles long sought by the Library.

Obviously, it would be impossible even to mention all of the important acquisitions of the year in the *Quarterly Journal*, so we have elected to write about a few pictures, and one collection of films, more fully. The brief

articles that follow, by members of the staff of the Prints and Photographs Division, may raise more questions than they answer. The prints, photographs, and films dealt with have been studied only occasionally and long ago—if at all—and this was one of the criteria for selecting them for publication here.

I hope that these notes will serve to introduce some of our newest treasures, and that our occasional speculations—in the absence of convincing published information—will encourage scholars to work with these and other pictures in the division, to fill the gaps in our knowledge of the history of the graphic arts.

Old Master Prints

SO MANY of the artist prints acquired by the Library are of recent origin that it is sometimes forgotten how rich are the collections of old master prints. Indeed, the Library of Congress began its serious acquisi-

rarity done in 1638 by Elias Holl the Younger (1611-57), which were found in the stock of an important New York dealer.

Today photography has taken over the task of describing the world and its activities,

9

SEPTEMBER

10

OCTOBER



tion of prints with the excellent Rembrandts, Dürers, and other works from the 15th through the 18th century given by Mrs. Gardiner Greene Hubbard.

This year one of our major print acquisitions was a group of 12 etchings of the greatest

leaving to the other art forms a more imaginative, aesthetic role; but before photography came into general use in the 1840's, the print had both a documentary and an aesthetic function. These little etchings by Holl, showing as they do the use of tools, the appearance

of costumes, plants, and animals and the everyday activities of people, nicely exemplify this dual function.

Holl's prints show the 12 months of the year, each plate being devoted to a single month and showing a peasant performing some task appropriate to that month. Only in the month of May is the activity frivolous; here the lute player seems to embody the relaxation and courtliness of spring in full bloom. Otherwise, the activities are all connected with farming or husbandry.

ing technique (similar to that used in making niello plates, in which metal is incised with a design and the incisions filled with a rich black compound) contrasts strikingly with the free drawing of the etched scenes in the lower part of the prints.

That this group of prints is exceedingly rare is demonstrated by the fact that Holl's biographer, Albert Hämmerle, was able to see only two sets of the prints when he wrote his article on Holl in 1930.¹ One set was found in the Germanisches National Museum

11

NOVEMBER.

12

DECEMBER.



On all 12 prints the horizon is low, and the empty space above is filled with an engraved ornament. Some ornaments bear a vague resemblance to plants, fruits, or flowers, while others are abstract decorative motifs that defy identification. The stiff, controlled engrav-

Designs for the last 4 months of the year by Elias Holl the Younger. Others appear on the cover and page 9. Reproduced in varying sizes in this issue, the original plates are all approximately the same size.

in Nürnberg, the other in the Museum für Kunst und Industrie in Vienna. Hämmerle mentioned the existence of a third set of prints, which had been described to him but which he had never seen. This set differed from the others in one respect only: the name of the publisher, Paulus Fürst, did not appear in its usual place under the word "Januarius" on the first print, and therefore Hämmerle assumed these prints to be proofs taken before the publisher's name was engraved. The description of this "proof" set perfectly fits the set of prints just acquired by the Library of Congress, and these prints bear the stamp of the famous collection of the Princes of Waldburg-Wolfegg (Lugt 2542), which was assembled in the 17th century and from which prints were sold in 1901. Possibly, the prints we have just acquired were released in the 1901 sale, but the more recent owners of the prints are not recorded.²

From the title page, which is not included in our proofs but is present in the complete copies in Nürnberg and Vienna, we can learn the date of the prints (1638) and the purpose of publication: to provide models for "goldsmiths, painters and other devotees of the arts."³ Our series, therefore, belongs to the vast body of ornament prints, a type of publication in which Paulus Fürst specialized. Goldsmiths and other craftsmen such as those who decorated firearms with silver inlay and cabinetmakers were invited to use the floral ornaments, while painters and printmakers might derive inspiration from the representation of the months.

The title page reveals another interesting fact. Crowning the German text and within the floral cartouche which surrounds it are two large capital letters CR. These are the initials of Christian Richter of Altenburg, whose identical series, in reverse, was published by Peter Isselburgk 7 years earlier, in 1631. Such piracy was common in the baroque age, but one wonders whether Elias Holl and his publisher realized the signifi-

cance of the initials CR, which could so easily have been replaced by Holl's own.

On both Richter's and Holl's title pages the cartouche is surmounted by a device in French. Written in cursive letters, it reads: "Tout avec le temps." This leaves open the possibility that even Richter might not be the inventor, but might in turn have copied from a French or Flemish source.

Elias Holl the Younger is only a minor artist. Hämmerle in 1930 was unable to cite a single painting by Holl. All Hämmerle knew of his work, apart from his Twelve Months, was a drawing, a not too significant landscape reminiscent of Dutch models. Yet Holl deserves some attention by virtue of the fact that he was the son of a famous father. Elias Holl the Elder was one of the outstanding German architects during the first half of the 17th century. Official architect for the municipal government of Augsburg, he designed many public buildings in the style of the Late Renaissance which are landmarks of the city to this day.

Life in Augsburg was precarious during the period of religious strife. Although the city government was in Protestant hands, there was also a powerful Catholic bishop within the walls who held one of the oldest sees in Germany. When the Catholic League was temporarily successful in 1630, the elder Elias Holl suffered many indignities, the greatest of which was his removal from office. Five years later the situation was even more critical. With the death of Gustaf Adolf at the battle of Lützen (1632) the Protestants had lost their leader. In April of 1635 the Swedish defenders of beleaguered Augsburg were ready to withdraw and to turn the city over to the Emperor. The elder Holl may have thought of emigration but decided against it because of his age and of his heavy family responsibilities. Fearing for the safety of his three grown sons, who might have been seized as hostages or pressed into military service for the Emperor, however, he arranged

for their escape. In the year 1635 he entered the following passage in the family record, which is our main source of information concerning his son Elias:

Anno 1635, as the city [Augsburg] surrendered and went back to the Emperor, my three sons, Elias the painter, Jeronimus the goldsmith and Hans, the journeyman-cabinetmaker, left on Wednesday, 28th of May, together with the Swedish Commander of the Old Blue Finnish Regiment, Hans Jorg aus dem Winckhel. All three sons were well provided with equipment and food . . . the commander has promised me that he will provide sleeping quarters for my three sons in the same lodgings as the Lieutenant Captain, until they have reached Erfurt safely. After which they can seek to carry on their trades wherever they please. To this end they would be given a pass and safe-conduct. Although they suffered great hardship owing to the inclemency of the weather, they reached Leipzig in safety, but all suffered sore feet.

Little is known of Holl's life during the years he spent as a refugee from his native city. Hämmerle assumes that he lived for some time in Leipzig, perhaps working for Hans Jacob Gabler, another refugee from Augsburg. In 1638, and probably for several years, he was in the employ of the publisher Paulus Fürst in Nürnberg. Apart from

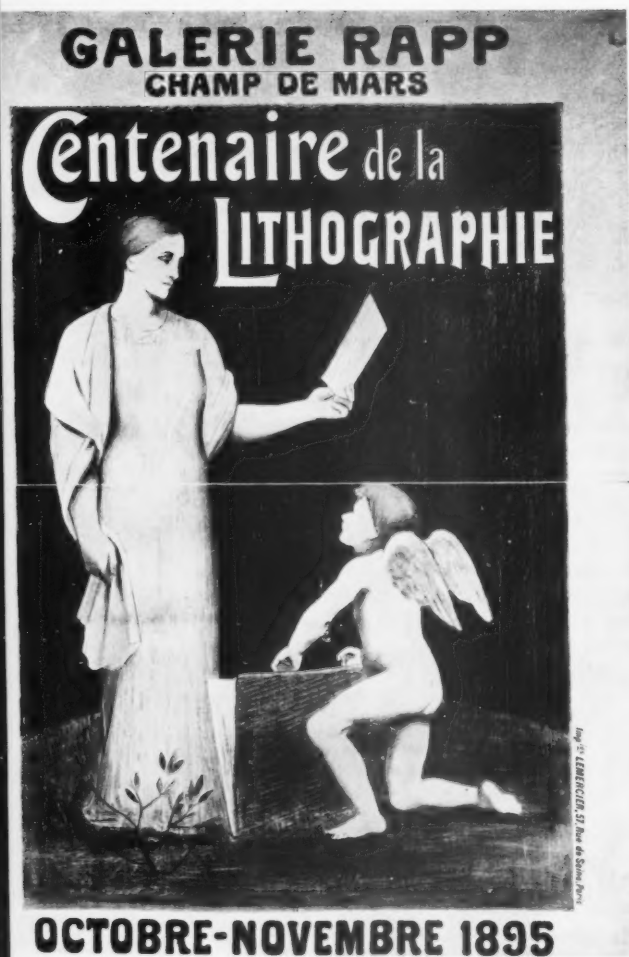
ornament prints, the firm published numerous illustrated pamphlets on political and cultural topics. None of the illustrations bear the signature of an artist, but some may well be the work of Elias Holl. In 1646 the elder Holl died, leaving two houses to his family. This inheritance, together with a new climate of religious tolerance after the peace treaty of Münster in 1648, may have persuaded Holl to return to his home town around 1650. He married in the following year and died in 1657, in the 46th year of his life.

Footnotes

¹ *Zeitschrift für das Schwäbische Museum*, 1930, p. 11-17.

² Since these lines were written, two more sets became known to us, one lacking the title page, but with the publisher's line on the representation for January, in the print collection of the British Museum in London; the other is in the *Graphische Sammlung* in Munich. This copy, acquired in 1959 at a Karl & Faber auction, is identical with ours in that it lacks the title page and the publisher's name.

³ *XII Monatsbüchlein Vor die Goltschmidt, Mahler, vnd dergleichen Liebhaber*. Nürnberg, Paulus Fürst excudit 1638.



Pierre Cécile Puvis de Chavannes, the French mural painter, designed this poster for the exhibition marking the centenary of the invention of lithography. His first critical acclaim was won by his paintings of War and Peace. His murals decorated many buildings in France, and in 1895 he began a series of panels for the Boston Public Library.

American Artist Prints

KAREN F. JONES, *Cataloger*

THE LIBRARY OF CONGRESS recently acquired for the Pennell Collection one of the six rare lithographs made by John Singer Sargent (1856-1925), the well-known painter of portraits.

Sargent was a truly cosmopolitan figure. Born in Florence of parents with Boston and Philadelphia backgrounds, Sargent, thus an American, remained an expatriate throughout his life. His childhood was spent moving about Europe before settling in Paris in 1874. Here the 18-year-old artist enrolled in the atelier of Carolus-Duran where he received the academic training suitable for portraiture—the most readily acceptable outlet in the field in the eyes of his parents.

Sargent worked diligently and in 1877 submitted the first of his many salon entries. Early in 1885 he gave up his Paris studio and made London his permanent headquarters although he continued to make numerous trips abroad. During his lifetime many honors were bestowed on him, yet acclaim does not seem to have dampened his vigor and enthusiasm. In his later years he devoted

himself to landscapes and figure studies in watercolor, abandoning portraiture, which had been both his forte and his livelihood.

During the 1890's a great interest in lithography was stirring as the centennial year of the discovery of the process by Aloys Senefelder (1771-1834) approached. In 1895 an exhibition in celebration of this anniversary was arranged in Paris at the Galerie Rapp. A poster by Puvis de Chavannes (1824-98) in the Library's collections advertises this exhibition. The master printer Frederick Goulding (1842-1909) was particularly interested in this venture and offered to provide the necessary lithographic materials for the participating artists as well as to do the actual printing.

There are two methods for producing lithographs. Using a greasy crayon or ink, the artist can draw either directly on the stone or on specially prepared paper, which is then transferred to the stone by the printer. In an interview which appeared in *The Studio* in 1898 (vol. 6, p. 86), Goulding was asked if he preferred the method of drawing on paper and replied, "Yes, you can draw on paper with much greater freedom and with less mechanical grain being apparent than upon stone." Aside from any personal preference for drawing on paper, it was also a practical matter as many of the participating artists would not have had easy access to the cumbersome lithographic stones. An impressive array of artist's names appears in the catalog of the centennial exhibition. (The only copy of this catalog known to us is in Boston at the Museum of Fine Arts.) Among the artists included are Edouard Manet (1832-83), Honoré Daumier (1808-79), Henri de Toulouse-Lautrec (1864-1901), Phil May (1864-1903), Odilon Redon (1840-1916), and, of particular interest for these notes, Sargent.

Although he had done much drawing, Sargent was not quite at home with the stickiness of the lithographic crayon, which differed

so radically from his familiar media, pencil and charcoal. Despite this, he found he was able to maintain his usual high standard of draftsmanship and his prints have a directness and spontaneity that have an immediate appeal to the observer. In his *Study of a Young Man (Seated)*, 1895, as in all of his lithographs, he used the specially prepared transfer paper. Goulding remarked, "To all intents and purposes this bold drawing of Sargent's is his actual work, every dot and gradation he set down is there."¹ The print is signed and dated on the stone and the Library's impression is also signed in pencil with the inscription, "To Miss Stephens, John S. Sargent." The date on the stone is nearly illegible, yet there is no doubt of its execution in 1895 at Goulding's instigation. The figure, rather artificially draped, sits on a bed or couch, his right arm extended behind him, his hand resting on a pillow. The compositional device of receding diagonal lines creates a feeling of space. The figure leans forward and seems to project almost before the picture plane, a pose very rare in works by Sargent. An illusion of depth is further created by the contrast between the light striking the bed in the left foreground and the darkness of the upper right background. The sparkling effect of light is achieved through the use of the white of the paper and the print has a fresh, vital quality. The black lines and areas of the background are quite rich but some of the fainter ones of the drapery are nearly lost, which may be due to the fact that the drawing was not done directly on the stone. Stylistically this is freer and looser than the portraits Sargent was doing at this time and is closer in this respect to some of his later watercolors.

The inscription to Miss Stephens refers to Emily Henrietta Stephens of Eastington. Letters written by Sargent and seen, courtesy of David McKibbin, at the Boston Athenaeum, indicate that a friendship between the artist and the Stephens family existed for many years (see Burke's *Landed Gentry*, 1952, for the



Stephens family). After Miss Stephens' death in 1952 at the age of 96, her pictures passed to her niece, and her papers were sold by a bookseller to a relative of Sargent. The lithograph, however, was placed by the bookseller at auction at Sotheby's in London, where it was acquired by the Library of Congress.

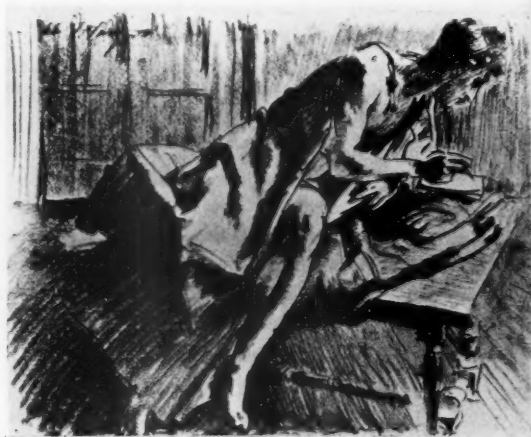
The identity of the model is also uncertain. It is known that in the early 1890's a young London Italian, Nicola d'Inverno, came into Sargent's service as his valet, an association that was maintained for over 20 years—during which he often posed for the artist. He is known to have posed for the painting *Man Reading*, dated after 1895. Both this picture (in the Reading Public Museum and Art Gallery) and an impression of our lithograph (in the Philadelphia Museum of Art) were

Above: Sargent's Study of a Young Man (Seated) acquired by the Library of Congress; right: Study of a Young Man (Drawing).

lent to an exhibition in 1964 at the Corcoran Gallery of Art.²

In the painting, Nicola leans on his elbow and reads from a book held in his left hand. He wears a mustache and appears somewhat older than the model for our lithograph or for a second one, *Study of a Young Man (Drawing)*, believed to have been done at the same time and from the same model. In this the model leans across a table, the head is in profile, and he is sketching. His profile view and the indication of a mustache even more convincingly relate to the *Man Reading* and suggest that Nicola may have been the model. In each instance, the line of the nose, the position of the eyes, the hair line, and the structure of the forearm are much the same. Nicola has been described as lithe and muscular—a description certainly fitting the model for our study. Sargent had received a commission for murals in the Boston Public Library in 1890 and was developing his ideas for them at the time his lithographs were made, so a connection between the murals and the prints is possible. Nicola is known to have posed for the murals, in which Sargent painted numerous nude and partially draped figures. Being very contained, these figures are stylistically quite different from the lithograph; yet the similarity of the pose of the *Philosophy* panel and our seated study is striking.

Two lithographs have already been mentioned; in addition, Sargent did two portraits of Albert Belleroche (one in 1905, the other, head only, undated), one of William Rothen-





Left: *Man Reading* (*The Reading Public Museum and Art Gallery, Reading, Pa.*); center: *Philosophy, section of the murals on the stair vault of the Museum of Fine Arts at Boston* (courtesy of *Museum of Fine Arts, Boston. Francis Bartlett donation*); right: *the variant Study of a Young Man (Seated)* from the collection at Boston (*Museum of Fine Arts*).

stein, and one of Beatrice Stewart. According to Campbell Dodgson the British Museum has all six. The Boston Museum of Fine Arts has the *Study of a Young Man (Seated)*, *Head of a Young Woman* (Beatrice Stewart in two impressions, one on white the other on pink paper), and *William Rothenstein*, 1897 (in two states—one done after the print was canceled; approximately eight impressions were made before cancellation.) In addition to the *Study of a Young Man (Seated)* a remarkable print similar in proportion but certainly different in technique is in the collection at Boston. The relationship between this print and ours is ambiguous; perhaps it is a copy, perhaps an adaptation in which the original was drawn over or in which the proof lost its separation of tones and was allowed to become too dark. In any case the technique of scraping into the dark areas gives an effect that is utterly different. In this version a distinct paper texture appears unlike lithographic paper. This variant was exhibited together with the other

one in a lithography show held at the Boston Museum, October 7–December 21, 1937. Through the generosity of Frederick Goulding, the Victoria and Albert Museum received in 1906 a set of 76 signed proofs from the centennial exhibition, among which is included the Sargent print. The Metropolitan Museum of Art has two impressions of our study; the Cleveland Museum of Art, the Philadelphia Museum of Art and, of course, the Library of Congress, each has an impression as well.

Nothing further has been written about these prints since Albert Belleruche did an article and Campbell Dodgson compiled a catalog of Sargent's lithographs.³

Footnotes

¹ Martin Hardie, *Frederick Goulding* (Stirling [Eng.] 1910), p. 110.

² Donelson F. Hoopes, *The Private World of John Singer Sargent* (New York, 1964).

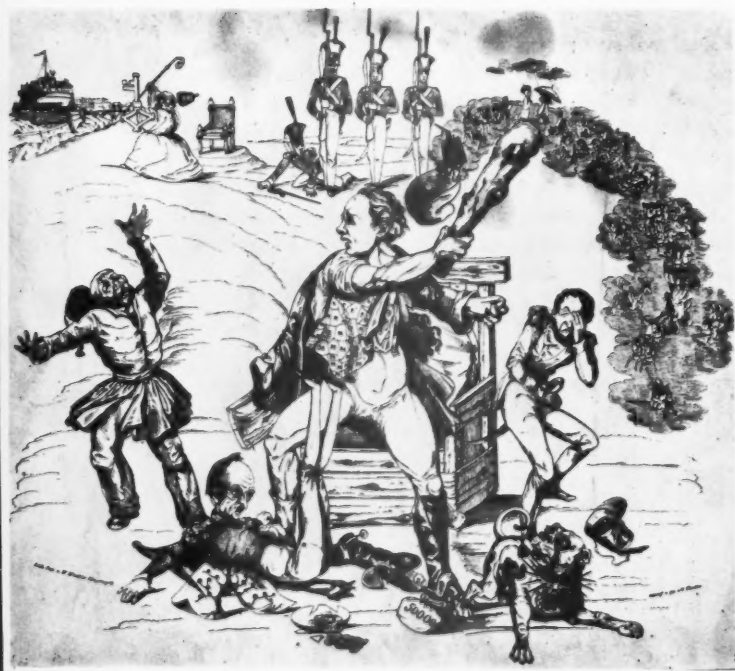
³ *Print Collector's Quarterly*, XIII (1926), p. 30–45.



The hand-colored crayon lithograph by H. Schäfer, published by Emil Baensch in Magdeburg.

Caricatures & Cartoons

RENATA V. SHAW, *Art Reference Librarian*



The black-and-white pen lithograph published by W. Winckler of Königsberg, expands the idea presented in the cartoon above.

THE THREE PRINTS discussed here are political cartoons from the German prerevolutionary and revolutionary period of the 1840's. This was an age of reawakening from the peaceful Biedermeier slumber of cozy domesticity following the wars of liberation of the Napoleonic era. Prussia was now openly challenging the supremacy of Austria in central Europe. At the same time political forces within the country were stirring and demanding the right to participate in political affairs.

In 1840 when Friedrich Wilhelm IV inherited the throne of Prussia from his aged father, the hopes and expectations of his restless subjects were concentrated on the new monarch. The population yearned for a reign of liberalism, freedom, and German unity under the idealistic young sovereign. Friedrich Wilhelm, indeed, retracted the strict censorship laws of his predecessors. The new freedom of expression gave rise to a German satirical press based on the examples of *Punch* in London and *La Caricature* and *Charivari* in Paris. Political cartoons were also published separately as broadsides. These were either steel engravings or hand-colored lithographs, which had recently been introduced as an inexpensive and popular technique for quick print distribution. Three of these prints were recently received on exchange from a New York print dealer.

The first two prints satirize the position of Friedrich Wilhelm IV on the political stage of Europe in a strikingly similar fashion. This resemblance may derive from a common source, or one of our prints may have influenced the other. A connection between the first lithograph printed in Magdeburg and the second in Königsberg seems probable, although the two cities were for the period geographically far apart.

Cities such as Cologne and Königsberg expressed their yearnings for freedom more directly than Berlin. This may explain the anticipation which greeted the reign of Friedrich

Wilhelm IV in the provincial towns.

The first cartoon, a hand-colored crayon lithograph, was designed and lithographed by H. Schäfer and published by Emil Baensch in Magdeburg. It shows a ruddy and energetic young man jumping up from a jerry-built wooden throne wielding a club, while various figures surrounding him retreat in poses of surprised indignation. Prince Metternich leaves the scene in disgust, while a Russian peasant is crouching in the background in an attitude of respectful supplication. Italy is shown as a soldier grinding away on his street organ. France in uniform (with the gallic cock on his helmet) has been knocked over, and England, the bulldog, sneaks away from the scene. The Pope sits on his golden throne observing surreptitiously the rise of the new Protestant king.

This cartoon includes a great many additional allusions to the shift of political power in Europe. Friedrich Wilhelm IV appears in the guise of a clumsy peasant boy, "der deutsche Michel" (a folklore figure of the time), who tramples on a family tree with his stocking cap at his feet. The tree apparently signifies the decline of the ancient Hapsburg dynasty and the ascent of the Hohenzollern family. The pouch of 50,000 talers in the King's pocket had been pledged by him for the finishing of Cologne Cathedral, a project undertaken at his initiative not for religious reasons but as a gesture of common effort of the German states symbolizing a new patriotic unity. The map of these German states is printed on Friedrich Wilhelm's shirtfront and the Prussian eagle is embossed on his boots. This seems to indicate that Prussia is now ready to take over leadership in the German states.

The second cartoon, a black-and-white pen lithograph published by W. Winckler of Königsberg, expands the idea expressed in the Magdeburg drawing. Friedrich Wilhelm IV, again depicted as "der deutsche Michel," is standing in front of his homemade wooden



Published a hundred years before the date at the bottom, this hand-colored cartoon by an anonymous artist shows France and Germany clasp hands across the border, and the middle class has overthrown both ecclesiastic and political rulers.

throne swinging a heavy club at representatives of neighboring states. He steps on Metternich, who is lying on his back with his feet in the air, a torn Hapsburg family tree underneath him. The Russian serf recoils from the threat of a blow, the Pope abandons his throne and flees to the Castel Sant' Angelo, the Italian soldier drops his sword, the Frenchman, hit by a blow, loses his kepi, while the English bulldog is sneering at the Prussian monarch. Again Friedrich Wilhelm is tossed off his cap, but here his dreams for the future tumble forth: the building of Cologne Cathedral is advancing, Father Rhine has been captured and is being held by Prussian troops while the King and Queen of Prussia receive a joyous welcome from their enthusiastic subjects. The Prussian clergy, Prussian bureaucracy, and the Hohenzollern family are taking a new place in the sun.

Friedrich Wilhelm IV has one arm inside the sleeve of his coat as if on the verge of taking over control of German leadership. His shirtfront bears a map with the member states of the German confederation numbered on it. The pouch containing 50,000 talers is at the king's feet as a reminder of the spirit of German unity and power which he expected to complete the building of Cologne Cathedral.

Both of these undated cartoons must have been created at the beginning of the reign of Friedrich Wilhelm IV because they show him as a forceful leader of Germany, a role he never succeeded in playing. His rule was characterized by an unrealistic reactionary spirit harking back to the supposedly idyllic Middle Ages. In 1847 he refused to grant his people the constitution promised them in 1815 by his father, because he could not "allow a scribbled sheet of paper to intervene like a second Province between our God in Heaven and this land of ours, to rule us by paragraphs and oust our time-honoured and sacred fidelity to each other."¹ He kept a

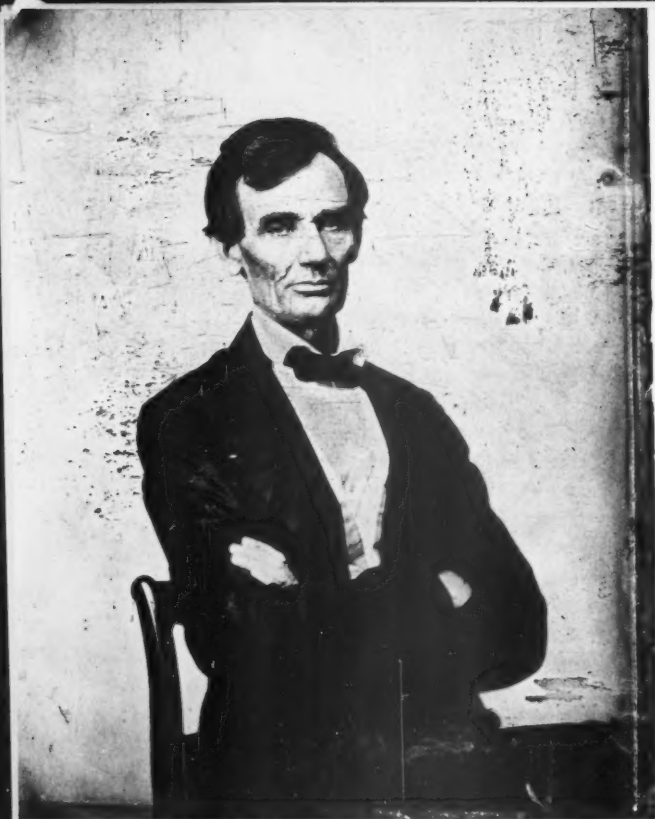
deaf ear to the people and continued to follow his own autocratic ideals. The obtuse nature of the king led to political unrest in his country and explains the spontaneous riots of 1848 sparked by the overthrow of Louis Philippe in France.

Our third cartoon is a political prophecy, hence the caption 1942. The attack on the established powers of 1842, monarchy and church, is so strong that neither the artist nor the publisher reveals his name.

In this hand-colored cartoon Friedrich Wilhelm IV is no longer the central figure. "Der deutsche Michel," the robust peasant, now transformed into a personification of the German nation, is proudly brandishing a club sprouting buds of fresh oak leaves. He grabs the outstretched hand of France extended to him across the border. Father Rhine sits peacefully on the river bank where old conflicts are forgotten in the revolutionary fervor. In the background young men, celebrating the victory of the bourgeoisie over the local princes, are dancing joyfully around a May tree decorated with green wreaths. Three men are hacking away at Cologne Cathedral—to them a symbol of the reactionary spirit of all churches. The church is on fire, stone slabs with carved portraits of bishops lie abandoned on the ground. Not only the sovereign princes but also the ecclesiastic hierarchy dominated by the nobility are being forcefully overthrown by the newly triumphant middle class.

The Library of Congress has a vast collection of political caricatures and cartoons mainly covering the history of the United States, England, and France. These three German cartoons illustrate turning points in European history not previously covered by the collection of documentary prints.

¹ J. G. Legge, *Rhyme and Revolution in Germany* (London, 1918), p. 150.



Photographs

ALAN FERN, *Assistant Chief*

AND

HIRST D. MILHOLLEN, *Specialist in
Photography*

INTEREST IN ABRAHAM LINCOLN has never abated, but in the centennial year of his death even more attention than usual was paid to this remarkable man. The Library was fortunate to be able to commemorate Lincoln by announcing the receipt of 12 important Lincoln photographs, a bequest from A. Conger Goodyear, who died April 23, 1964.

During Lincoln's lifetime about 120 different photographic portraits were made,¹ all but 3 of them during his last 8 years. F. H. Meserve, who collected and cataloged the Lincoln photographs, observed that since many of the portraits were made by such processes as the daguerreotype, which give no negative, the portraits were multiplied by re-photographing onto copy negatives. The original plates, and glass plate negatives made

directly from the sitter (when this process was used), are very scarce.²

Of the photographs in the Goodyear bequest, 11 are copy photographs, made in some cases during Lincoln's lifetime, but not original exposures. While they are valuable additions to our collections, they are not excessively rare. One portrait is not in this category, however, and is one of the most precious single pictures to enter the collections in many years.

It is an ambrotype, or positive photograph on glass, $5\frac{3}{4} \times 4\frac{1}{2}$ inches in size, intended for viewing against a dark background, taken in Springfield, Ill., by Preston Butler on August 13, 1860. It is in an original frame of gilt and black wood, measuring $7\frac{3}{4} \times 6\frac{1}{2}$ inches. Little is known about the photographer apart from the facts that he had a commercial por-

trait studio and that he made four photographs of Lincoln for the use of sculptor Leonard W. Volk, but the history of the photograph itself is more complete.

The Republican presidential candidate was an easy mark for the caricaturist, and the opposition lost no time in taking advantage of this. Even some of the "friendly" portraits seemed to work against Lincoln. In Sandburg's words:

Montgomery Blair told [Francis B.] Carpenter that one of the early pictures of Lincoln, "a hideous painting," had given an unfavorable impression of the President's looks. Carpenter replied: "My friend, Brady the photographer, insisted that his photograph of Mr. Lincoln, taken the morning of the day he made his Cooper Union Speech . . . was the means of his election. That it helped largely to this end I do not doubt. The effect of such influences, though silent, is powerful."²

Mr. Brady may have claimed too much of the credit for improving Lincoln's visual image with the electorate. Another Lincoln supporter, Judge John M. Read of Philadelphia, had also been distressed by the uncomplimentary pictures available, and about the time of the Cooper Union speech decided to have a portrait painted which could be used in the campaign. Judge Read commissioned the Philadelphia artist John Henry Brown (1818-91) to paint a flattering portrait of Lincoln, for which he would be paid \$175 and an additional \$125 in expenses. Brown set out for Springfield at once, nervous about the prospect of flattering a man reported to be so homely, but was immensely relieved upon meeting Lincoln to find him a man of strong and engaging appearance.

Lincoln, busy with his political duties and besieged with requests from artists for sittings, still could not refuse Mr. Brown. The artist wrote: "He at once consented to sit for his picture." A time-saving device was proposed, and "we walked together from the Executive Chamber to a daguerrean establishment. I had half a dozen ambrotypes

taken of him before I could get one to suit me."³

Only two of Butler's ambrotypes can be identified today, one in the Library of Congress and the other in a private collection in Boston (when last located). The photograph in the Goodyear bequest appears to be the one used by Brown in painting his miniature on ivory. The painting was widely admired and passed into the possession of Robert Todd Lincoln after his father's death. It served its original purpose well, for an engraving by Sartain was made almost as soon as the portrait was completed and was widely circulated by the Republicans during the campaign.

The Library's ambrotype, listed in Meserve's catalog as No. 29, shows the candidate as he was half a year before he grew his beard, seated with arms folded in a straight-backed chair. The ambrotype itself came into the possession of William H. Lambert, the noted Lincoln collector, who purchased it, according to McMurtry, from a Mr. Brown of Philadelphia, possibly a relative of the painter. The photograph remained in the Lambert collection until the sale of Lambert's library and pictures at the Anderson Gallery in 1914, when among other items, 3,298 lots of Lincolniana were sold at auction. The Butler ambrotype fetched \$450 (lot 773, sale of Thursday evening, January 15, 1914), a very high price for that time, and the winning bidder was Mr. Goodyear.

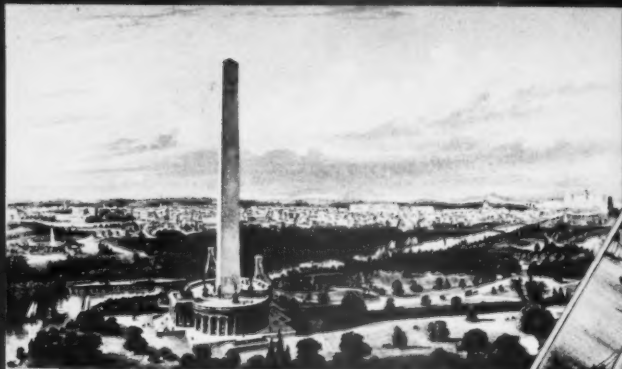
Footnotes

¹ Frederick Hill Meserve and Carl Sandburg, *The Photographs of Abraham Lincoln* (New York [1944]).

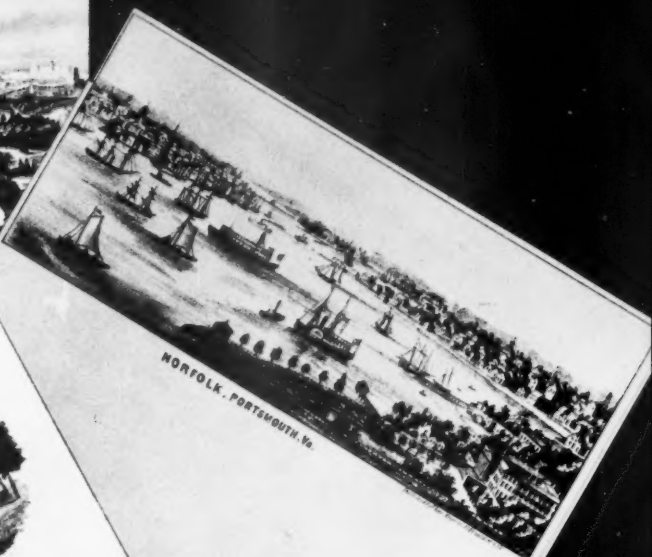
² Ibid., p. 25.

³ Ibid., p. 9.

⁴ From the diary of John Henry Brown, quoted in Charles Hamilton and Lloyd Ostendorf, *Lincoln in Photographs* (Norman, Okla., 1963), p. 369. See also Robert Gerald McMurtry, *Beardless Portraits of Abraham Lincoln* (Fort Wayne, Ind., 1962).



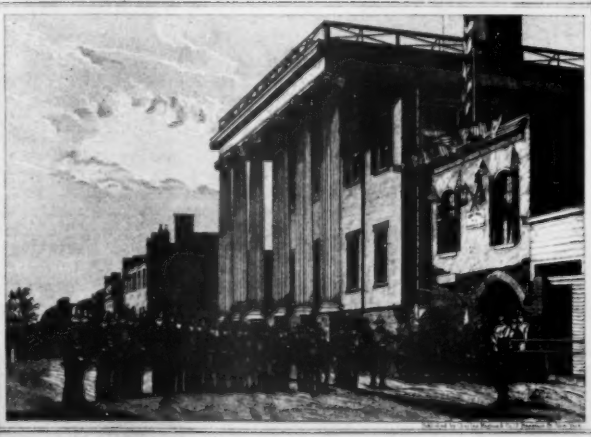
WABBEK 1890



NORFOLK. PORTSMOUTH Va.



Bankhaus und Fabrikant
des
Dritten Amerikanischen Bundes-Schiessens.
New York, 27. Juni 1890.



UNITED-STATES FIREMEN.

Historical Prints

MILTON KAPLAN, *Specialist in Historical Prints*

"Dear Mother: The above picture is a very good view of the city [San Francisco] at the present time."

So begins a letter dated April 28, 1854, which is reproduced in Harry T. Peters' *California on Stone* (New York, Doubleday, Doran, 1935). The letter represents an important group of 19th-century American prints—the illustrated letter paper or letterhead, lithographed or engraved with views which often are the only ones of a locality or of an event. Peters referred to them as the "godparents of the illustrated postal card of today."

Although they seem to have been printed in fairly large numbers during the middle decades of the 19th century—Peters listed 109 different sheets in *California on Stone* and in his *America on Stone*, 1931, he observed that "the East was literally flooded with myriads of these lithographic letterheads"—their very nature seems to have precluded the survival of any substantial quantity. Once read, the letters were thrown away. Relatively few exist today and most of them are to be found in the various manuscript collections throughout the United States. Unused letterheads are even rarer. This past

year the division was fortunate in acquiring nine to add to our small but growing collection which now contains the following examples:

Bankettsaal und Gabentempel des dritten Amerikanischen Bundes-Schiessens, New York, 27. Juni bis 6. Juli. Lithograph by Charles Magnus.
Bowling Green. Lithograph by Charles Magnus.
Kingston, Lake Ontario. Engraving by Charles Magnus & Co.
Louisville, Ky. Engraving by Charles Magnus & Co.
Lowell, Mass. Woodcut by Franklin Hedge, 1848.
Norfolk, Portsmouth, Va. Lithograph by Charles Magnus.
Rochester. Engraving by Charles Magnus.
Syracuse, N.Y. Engraving by Capewell & Kimmel.
Toledo, Ohio. Engraving by Charles Magnus & Co.
Troy, N.Y. Engraving by Charles Magnus & Co.
The 25th of April in New York. Lithograph by Charles Magnus, 1865. The funeral of Abraham Lincoln.
Washington, D.C. Engraving by Charles Magnus & Co. This view is an almost exact copy of a large folio lithograph "Washington, D. C., with projected improvements," copyrighted by Smith & Jenkins in 1852. Did Magnus & Co. arrange with Smith & Jenkins to use the print, or was it outright piracy?

The cities of these letterheads are always shown in their most tranquil aspect. In con-



A Representation of the **GREAT STORM** *at Providence Sept 23, 1815*

Entered according to Act of Congress, Oct 27, 1815 And Published by J. Bowen and A. Kidder Boston.

trast, a very rare engraving just acquired is possibly the first American print depicting a natural calamity. On September 23, 1815, a violent storm struck Providence, R.I. In a burst of prose which probably matched the intensity of the storm, the *Rhode Island American and General Advertiser*, September 26, 1815, commented:

Whether we consider the violence of the late storm, or the desolation which ensued, we do not incur the hazard of contradiction in pronouncing it the most sublime and tremendous elemental strife that has been witnessed for centuries by the inhabitants of this town. It seemed as if He, who "rides the whirlwind and directs the storm" had permitted sea and air to combine their strength and terror to give us an impressive assurance of His power, to humble our pride and to discipline our affections Had there lived a being whose bosom was tenanted by misanthropic feelings, he could have ascended some lofty hill, and apostrophized with the exultation of a demon the sublime desolation which surrounded him—but he who in-

herits the sensibilities or the weaknesses of our nature, must have viewed, with revolting feelings, "the wild and wasteful scene."

On June 13, 1816, the following announcement appeared in the *Boston Independent Chronicle*:

Bowen's Phoenix Museum, will commence at Franklin Hall . . . June 13 The collection consists of a great variety of the ingenious [sic] works of art . . . among which are . . . large and elegant paintings, executed by J. Kidder, from correct drawings, taken from nature. First view—a very natural representation of the great storm at Providence, September 23, 1815 This painting was taken on the spot, a short time after the storm, from the appearance of the many remaining objects of ruin, and, from information of facts, given by some of the most intelligent and respectable gentlemen in Providence, who were witnesses to this distressing event.

James Kidder is described in *The New York Historical Society's Dictionary of Artists in America* (New Haven, Yale University

Press, 1957, p. 369) as a "landscape artist, engraver, and aquatintist of Boston." Little is known of his career except that he was active in the 1830's and produced an aquatint of Boston Common which was published in the *Polyanthus* for June 1813.

Kidder's painting of the great storm was well received by the public not only in Boston but later that same year in Providence. The November 9, 1816, issue of the *Providence Gazette and Country Journal* noted:

The following remarks, from the Newport Republican, coincide so exactly with our own sentiments, that we cannot but give them an insertion: "A correspondent, who last week visited the Museum of Messrs. Bowen and Kidder, at Providence, recommends it in the warmest terms, to public patronage. He speaks of the grand panoramic view of the great storm in Providence, as a proud specimen of American genius, in which the awful effects of that terrible hurricane, are speakingly delineated with a bold hand."

The success of the painting probably prompted Daniel Bowen and James Kidder

to publish an engraving of it so that copies would be available to the public. The engraving was copyrighted October 8, 1816, and priced to sell at \$1. In the October 8, 1816, issue of the *New England Palladium Commercial Advertiser*, there appeared the following:

Messrs. Bowen & Kidder have completed a very elegant print of the great storm at Providence, on Sept. last. It does honor to the genius of Mr. Kidder, who designed and executed the same; and binds another wreath of laurel on the brows of our native artists. A few copies only of this admirable print are as yet struck off, which are left for examination.

This engraving seems to be an unlisted one. Neither the Old Print Shop nor the Kennedy Galleries, both major dealers in New York City, has had the print in stock according to their records. We have located only one other proof, that in the collection of the Rhode Island Historical Society, Providence.

Motion Pictures

PAUL C. SPEHR, *Film Reference and Processing Librarian*

Edison in his office at West Orange, N.J.



Thomas A. Edison is a plain, happy, old-fashioned American. He is that first and foremost and then by a most remarkable and surprising addition he is likewise one of the greatest inventors of his age, ranking near the top among the benefactors of his kind.¹

So wrote W. Stephen Bush, a reporter for *Moving Picture World*, a leading trade journal of the infant motion picture industry. Bush, who visited Edison's office and laboratory in West Orange, N.J., during 1914, described

what he called Edison's den with these words:

There was an abundance of light and air and the ceiling seemed more than twenty feet high. Models and books and tokens of appreciation stood neatly arranged and distributed on shelves and on tables. There was a touch of elegance in the furnishings—solid comfort and a dash of art. . . .

A few moments later the great inventor was sitting in a rocking chair between his office desk and a long flat table, ready to talk.²

Today, that same desk, the rocking chair, and the table are still in place—as are the models, the tokens of appreciation, and the books (Edison's office was more of a library than a conventional office; indeed, it was called the library in the early years).³ Edison no longer makes the trip down the hill from Glenmont, his home, but the timeclock is still there by the door waiting for him to punch in as he did for so many years.

As it was in 1914, the laboratory is still surrounded by an active industrial plant whose cement and glass walls seem to rise right out of the brick and mortar of the laboratory.

The products from West Orange no longer carry Edison's name to households around the world. His picture has disappeared from the light bulb jacket, the automobile battery, and the label on the phonograph record. Today's historians, exploring the actual contributions of other, less well known inventors, have begun to erase Edison's image as the embodiment of American genius and of native ability to rise above humble origins, discovering that he was mortal, after all, and surrounded himself with other mortals almost as clever but perhaps not as colorful as himself.

Despite the obscuring of Edison's image elsewhere, at the laboratory, which is now a national historic site, the flavor and color of the era of optimistic belief in America's unlimited capacity for industrial and technological growth are still preserved.

It was in this place that Edison and his assistants led by W. K. L. Dickson combined a number of established ideas, principles, and machines, along with some innovations of their

own, and developed a successful motion picture camera and projector.

Today, in one corner of the yard there is a reconstruction of the world's first movie studio, looking for all the world like an ungainly, misshapen, tar-paper shack. Edison described it to W. Stephen Bush:

Yes, I have to smile when I think of our first studio . . . it was carried on pivots and we moved it around in the open, changing with the position of the sun, because you know the sun would insist on changing. The studio looked for all the world like a "Black Maria." It was about 25 x 20 feet in size. There was a glass top to it. . . .⁴

From this studio and from several that have succeeded it, the National Park Service had saved a number of important early films. Although only a small part of the vast quantity of material in their charge, it was a unique record of the past.

To make his early movies, Edison had used a strong, pliable celluloid film produced by George Eastman. While possessing the qualities necessary for successful photography and projection, the film unfortunately was chemically unstable and dangerously inflammable—characteristics which have made its storage and preservation both hazardous and frustrating. The Park Service had been searching for a means to preserve the film through a transfer to safety-type film. The Library of Congress, which for several years has been successfully coping with a similar problem, offered to assist the Park Service.

It was decided to ship the film to the U.S. Department of Agriculture Laboratory in Washington for copying. The Park Service agreed to pay the cost of the first printing copy (negative from positive, or positive from negative) and the Library agreed to pay for a projection print and to store the negatives and make them available at any time to the Park Service for future prints. During the first inspection of the film in West Orange, badly deteriorated sections had to be discarded. At this point Museum Curator Harold Anderson's face began to cloud with disappointment.

With his associates, Mr. Anderson had spent years working with this material and had carefully identified each film, placed it in marked cans, and recorded all available information on 3 x 5 cards. Each of the 20 discarded cans of film seemed to him to represent a failure.

But the loss was not as disastrous as it appeared at first: for most of the film that was discarded there was another copy left to be preserved. After the inspection, 147 cans of film were shipped to the laboratory in Washington. When it had been copied it was evident that there were three general categories that had been preserved: promotional films made by Edison's companies and other companies associated with Edison (among them General Electric Co.); newsreel film of Edison and his family; and experimental films and other early films made by the Edison motion picture companies during the years when Edison and Dickson were working on motion picture equipment and filming techniques.

Although the business and promotional films seem to have the least interest today, one remarkable film was found: *The Stenographer's Friend; or What Was Accomplished by an Edison Business Phonograph*. This 1910 production contains almost all of the elements of promotional drama which have become familiar to viewers of television commercials.

As the film opens, the clock in the busy office reveals that it is only a few minutes before closing. A sweet young secretary is just finishing her daily correspondence when her boss rushes over with more dictation. No sooner does he begin than the big boss comes out with even more. The poor girl dissolves into tears and will not be consoled until she is allowed to put on her peach-basket hat and go home. The bosses are in a desperate state when the friendly Ediphone salesman, always alert to a new opportunity, walks in the door with the solution to the problem. The final scene shows a gay stenographer finishing her last letter at 4:30. Her bosses, as pleased as

they are generous, allow her to leave. She has just put on her peach basket when the Ediphone salesman arrives to view the paradise he has helped to create.

If the performers in this pantomime lack some of the thespian skills of today's video dishwashers, toothpaste testers, and headache sufferers, they exhibit an enthusiasm for their art which has somehow been lost in present-day versions of this drama of everyday life.

Edison, long regarded as the father of the movies, was notoriously camera-shy and very reluctant to speak in public. Insistent cameramen, however, could occasionally induce him to pose. One of the earliest news films shows Edison and other members of the Naval Consulting Board walking down the steps of the Capitol Building. Beside him is the young Undersecretary of the Navy, Franklin D. Roosevelt.

In one of the later newsreels Mr. Edison, already well advanced in years, describes the development of the electric light, the phonograph, and the motion picture. His descriptions are somewhat mechanical and add no unique information, but they do have a very personal quality. Fortunately, the original camera film, unedited, was also preserved. This includes a number of retakes, several mistakes that had to be done over, and an intruding fly which insisted on being on camera, all of which contribute to a more realistic portrait of the inventor. Another film shows Edison and his cronies Harvey Firestone, Henry Ford, and the grizzly, bearded John Burroughs, all roughing it in the great outdoors on one of their famous outings.

A number of items would appeal to those interested in the history of the cinema. Among the most intriguing is a negative copy of *The Great Train Robbery*. Although it was made early in the century, it has not been determined as yet whether or not it is the original negative.

There are also three short movies produced by Edison's competitor, Sigmund Lubin of

Philadelphia, apparently preserved because Edison was planning to sue Lubin. Since many of Lubin's early films were destroyed in a disastrous fire in June 1914, these surviving films, which are in excellent condition, help to fill a missing gap in the history of the cinema.

Even more interesting is a short strip, reproducing several frames from a motion picture probably made in the early 1890's on one of the first successful Edison camera-projectors. It cannot be projected on today's machines because the film ran horizontally through the projector and the copy is unperforated. It was also filmed at a different speed from that used today and is only 17 inches long with 38 round frames.

The film shows a boy, perhaps 10 or 12, name unknown, swinging a pair of Indian clubs. He is standing before a platform and is motionless except for his arm movements as he swings the clubs above his head. He is dressed in light-colored clothes to contrast with the black backdrop.

Equally interesting is a similar short piece of film, undoubtedly shot in the "Black Maria," probably between 1893 and 1896. This film shows a man playing the violin into a large phonograph horn while two Edison employees self-consciously dance with each other. The violinist is identified by Park Service historians as William K. L. Dickson, Edison biographer and the assistant who is probably most responsible for developing the motion picture devised by Edison.

The film is interesting not only as an early experimental film, but also as an early attempt to combine sight and sound, an effort which continued to occupy the laboratory's efforts. The music to this early film is lost, but before the turn of the century Edison was producing films and records which could be played together on a nickelodeon-type machine called the kinetophonograph.

The first inspection of this film, which was more than 70 years old, indicated that it was

in amazingly fine condition. It showed no signs of the usual chemical deterioration, shrinkage, or brittleness which so often ruin nitrate motion picture film. It was surprising, therefore, to be told by the Department of Agriculture Laboratory personnel that as soon as they had finished copying the film it had begun to deteriorate to the point where they considered it a fire hazard and had to destroy it—once more confirming the experience of all people who try to preserve nitrate film, that deterioration can come at any time despite all storage precautions.

The winter of 1912-13 saw the Edison Company trying to make a satisfactory talking picture which could be projected before an audience. Seven films of this period were copied, each made to be projected in synchronization with a phonograph record. A number of these recordings have survived at West Orange, and in 1936 Paramount Pictures printed the early film *Jack's Joke* with the sound recorded on the film. Although the story told is a simple one of a practical joker who finally gets his comeuppance, it is remarkable to hear voices come from the silent screen.

In January 1913 the American Talking Picture Co. advertised Edison's new machine, the Kinetophone, as being simple enough for any first-class operator to handle. Edison's process and that of his competitors seem to have been favorably received by critics concerned with the technical aspects of the performance, although *Moving Picture World's* critic, Hugh Hoffman, warned:

The public are willing to admit that the talking picture is a great invention, but they refuse to pay their money to witness it and then have their intelligence insulted by the reproduction of a lot of stereotyped, small-time vaudeville acts, and puerile subjects of various kinds.⁶

Edison's sound films were never a commercial success and, indeed, the Edison entertainment films were rapidly being outdistanced by new and more imaginative American and European film productions. Within 5 years the

Edison name had disappeared from the entertainment screen, reappearing only as the subject of films, no longer as the producer. Edison summed it up:

Well, I was not so anxious to make money, I only wanted to break even. . . . at first we used to turn out films of an average length of about two hundred feet and the subjects were all scenic. The idea to utilize the invention for the purposes of the drama came much later I never paid so much attention to the business end of it anyway; the technical end kept me busy When the other interests came in, business grew a good deal, some of the fellows that kept a sort of "Peeping Tom" show came in too, and they all have made a lot of money. Well, I am glad of it. . . .

I tell you, whatever you do for the proletariat

pays. I am not done working for the proletariat. I am now engaged on an invention which will give cheap opera to all the people. I am going to make the man that works in the ditch for \$2.00 a day enjoy things which Louis XV could not have bought; yes, finer things than the French king ever saw or heard.⁶

Footnotes

¹ *Moving Picture World*, XXI (July 11, 1914), 180.

² *Ibid.*

³ W. K. L. and Antonia Dickson, *The Life and Inventions of Thomas Alva Edison* (New York, 1894), p. 282-283.

⁴ *Moving Picture World*, XXI (July 11, 1914), 180.

⁵ *Ibid.*, XVI (June 28, 1913), 1347.

⁶ *Ibid.*, XXI (July 11, 1914), 180, 198.

by country or area, then by place of publication, and finally by title. Indexes by title, by language of publication, and by place of publication are provided and a list of sources is given.

The Rare Book Division: A Guide to Its Collections and Services. Revised edition. 1965. 51 p. 50 cents. More profusely illustrated than the 1950 edition, the revision notes changes in the collections and describes materials and collections that have been added in the last 15 years. Many of the illustrations, including the colored frontispiece, are taken from books and manuscripts in the Lessing J. Rosenwald Collection. Drawings of the printers' devices used on the doors of the Rare Book Room decorate the cover.

The Rhodesias and Nyasaland: A Guide to Official Publications. Compiled by Audrey A. Walker. 1965. 285 p. \$1.50. Covered as comprehen-

sively as possible are the published records of administrations in the three territorial governments of Northern Rhodesia, Southern Rhodesia, and Nyasaland from 1889 and of the Federation of Rhodesia and Nyasaland from its establishment in 1953 until 1963, when the Federation was dissolved and Northern Rhodesia and Nyasaland became the independent states of Malawi and Zambia. In addition to publications of the Central African governments the list includes documents pertaining to the territories issued by British governmental offices, by administrative offices of the British South Africa Company, and by the territorial agencies functioning before the establishment of the Federation. In all there are 1,889 entries representing Library of Congress holdings, materials reported by other American libraries, and items listed by the governments involved. The usefulness of the bibliography is enhanced by a historical note and a subject and author index.

Some Recent Library of Congress Publications*

Antarctic Bibliography. George A. Doumani, editor. Prepared at the Library of Congress under the sponsorship of the Office of Antarctic Programs of the National Science Foundation. Volume I. 1965. 506 p. Cloth. \$4.25. The 2,000 abstracts cover materials in 13 languages issued mainly between 1962 and 1964. Grouping is by subject category: Biological sciences; cartography; expeditions; geological sciences; ice and snow; logistics, equipment, and supplies; medical sciences; meteorology; oceanography; atmospheric physics; terrestrial physics; political geography; and general. Cross-references appear at the end of each section and there are author, subject, geographic, and grantee indexes. Because bibliographic coverage on Antarctica has hitherto been either highly selective or incidental to coverage of another subject, *Antarctic Bibliography* is uniquely valuable for professional Antarcticans of all disciplines.

Dante Alighieri. Three Lectures. Sponsored by the Gertrude Clarke Whittall Poetry and Literature Fund. 53 p. 25 cents. The lectures, given at the symposium with which the Library of Congress celebrated the 700th anniversary of Dante's birth, are: The Interest in Dante Shown by Nineteenth-Century American Men of Letters, by J. Chesley Mathews; On Reading Dante in 1965: The *Divine Comedy* as a "Bridge Across Time," by Francis Fergusson; and The Relevance of the *Inferno*, by John Ciardi. Illustrations in the text are from the Venetian edition of March 3, 1491, printed by Bernardino Benalius and Matteo Capcasa, in the J. Lessing Rosenwald Collection. Gracing the cover is a Dante portrait reproduced from the frontispiece of Volume I of the 1727 Padua edition of *La Divina Commedia*, in the Library's Rare Book Division.

A Directory of Information Resources in the United States: Social Sciences. A project of the National Referral Center for Science and Technology in the Library of Congress. 1965. 218 p. \$1.50. This directory is a companion piece to last January's *Directory of Information Resources in the United States: Physical Sciences, Biological Sciences, Engineering*. Included are

more than 600 information sources representing government, industry, professional organizations, foundations, and universities. Material for the directory is drawn in part from a study undertaken by the Bureau of Applied Social Science Research at Columbia University under contract with the National Science Foundation and in part from the central register of information resources maintained by the National Referral Center for Science and Technology. The Center, which receives its support from the National Science Foundation, prepared all the material for publication.

Madagascar and Adjacent Islands. A Guide to Official Publications. Compiled by Julian W. Witherell. 1965. 58 p. 40 cents. Compiled in the African Section of the General Reference and Bibliography Division by Julian W. Witherell, this guide contains 927 entries listing publications of French administrations in Madagascar, the Comoro Islands, and Réunion, those of British administrations in Mauritius and Seychelles, and a selection of material issued by France and Great Britain relating to their respective territories. The terminal date for entries in the Madagascar section is October 1958, the date of the establishment of the Malagasy Republic; for the other islands, entries have been continued to 1964. Official publications received by the Library of Congress are the basis of the bibliography, supplemented by information on the holdings of other American libraries reporting to the National Union Catalog and by titles recorded in bibliographies issued by the Governments of Madagascar, Mauritius, France, and Great Britain. An index provides a key to authors and subjects.

Newspapers of East Central and Southeastern Europe in the Library of Congress. 1965. 204 p. \$1. Compiled by the Slavic and Central European Division, with Robert G. Carlton as editor, this publication facilitates bibliographic access to Library of Congress holdings of post-World War I newspapers issued within the present territorial boundaries of Albania, Bulgaria, Czechoslovakia, Hungary, Poland, Rumania, and Yugoslavia, and newspapers issued in Estonia, Latvia, and Lithuania between 1917 and 1940. Both bound volumes and microfilms are included. Arrangement of the 787 entries is alphabetical

*Publications are for sale by the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402.

